



## Informazioni su questo libro

Si tratta della copia digitale di un libro che per generazioni è stato conservata negli scaffali di una biblioteca prima di essere digitalizzato da Google nell'ambito del progetto volto a rendere disponibili online i libri di tutto il mondo.

Ha sopravvissuto abbastanza per non essere più protetto dai diritti di copyright e diventare di pubblico dominio. Un libro di pubblico dominio è un libro che non è mai stato protetto dal copyright o i cui termini legali di copyright sono scaduti. La classificazione di un libro come di pubblico dominio può variare da paese a paese. I libri di pubblico dominio sono l'anello di congiunzione con il passato, rappresentano un patrimonio storico, culturale e di conoscenza spesso difficile da scoprire.

Commenti, note e altre annotazioni a margine presenti nel volume originale compariranno in questo file, come testimonianza del lungo viaggio percorso dal libro, dall'editore originale alla biblioteca, per giungere fino a te.

## Linee guida per l'utilizzo

Google è orgoglioso di essere il partner delle biblioteche per digitalizzare i materiali di pubblico dominio e renderli universalmente disponibili. I libri di pubblico dominio appartengono al pubblico e noi ne siamo solamente i custodi. Tuttavia questo lavoro è oneroso, pertanto, per poter continuare ad offrire questo servizio abbiamo preso alcune iniziative per impedire l'utilizzo illecito da parte di soggetti commerciali, compresa l'imposizione di restrizioni sull'invio di query automatizzate.

Inoltre ti chiediamo di:

- + *Non fare un uso commerciale di questi file* Abbiamo concepito Google Ricerca Libri per l'uso da parte dei singoli utenti privati e ti chiediamo di utilizzare questi file per uso personale e non a fini commerciali.
- + *Non inviare query automatizzate* Non inviare a Google query automatizzate di alcun tipo. Se stai effettuando delle ricerche nel campo della traduzione automatica, del riconoscimento ottico dei caratteri (OCR) o in altri campi dove necessiti di utilizzare grandi quantità di testo, ti invitiamo a contattarci. Incoraggiamo l'uso dei materiali di pubblico dominio per questi scopi e potremmo esserti di aiuto.
- + *Conserva la filigrana* La "filigrana" (watermark) di Google che compare in ciascun file è essenziale per informare gli utenti su questo progetto e aiutarli a trovare materiali aggiuntivi tramite Google Ricerca Libri. Non rimuoverla.
- + *Fanne un uso legale* Indipendentemente dall'utilizzo che ne farai, ricordati che è tua responsabilità accertarti di farne un uso legale. Non dare per scontato che, poiché un libro è di pubblico dominio per gli utenti degli Stati Uniti, sia di pubblico dominio anche per gli utenti di altri paesi. I criteri che stabiliscono se un libro è protetto da copyright variano da Paese a Paese e non possiamo offrire indicazioni se un determinato uso del libro è consentito. Non dare per scontato che poiché un libro compare in Google Ricerca Libri ciò significhi che può essere utilizzato in qualsiasi modo e in qualsiasi Paese del mondo. Le sanzioni per le violazioni del copyright possono essere molto severe.

## Informazioni su Google Ricerca Libri

La missione di Google è organizzare le informazioni a livello mondiale e renderle universalmente accessibili e fruibili. Google Ricerca Libri aiuta i lettori a scoprire i libri di tutto il mondo e consente ad autori ed editori di raggiungere un pubblico più ampio. Puoi effettuare una ricerca sul Web nell'intero testo di questo libro da <http://books.google.com>

---

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google<sup>™</sup> books

<https://books.google.com>





3256.11



HARVARD  
COLLEGE  
LIBRARY











THE  
STUDENT'S MARÁTHÍ GRAMMAR.

BY  
GANPATRÁO R. NAVALKAR.

---

“ Though it would be a mistake to attempt in our elementary schools to replace an empirical by a scientific knowledge of Grammar, that empirical knowledge of Grammar ought in time to be raised to a real, rational, and satisfying knowledge,— a knowledge not only of facts, but of reasons ; a knowledge that teaches us not only what Grammar is, but how it came to be what it is.”—*Max Müller*.

---

NEW EDITION.

---

© **B o m b a y :**

PRINTED AT THE  
EDUCATION SOCIETY'S PRESS, BYCULLA.

---

1880.

(All rights reserved.)

3256.11.

HARVARD COLLEGE LIBRARY

1882, Aug. 3.  
Subscription fund.

TO

**THE REV. RICHARD STOTHERT, M.A.,**

**FREE CHURCH MISSIONARY, BOMBAY;**

**AS A TOKEN OF GRATITUDE AND ESTEEM.**





## PREFACE.

---

THIS is a new and enlarged edition of the "STUDENT'S MANUAL OF MARATHI GRAMMAR," designed equally for beginners and advanced students. The former are advised to pass over the *Notes*, printed in small type, as well as the portions in the text which are specified as useful at an advanced stage of study. I have given copious explanations, not seldom venturing to offer a rationale of the facts or forms discussed, as intelligent students, in these days, are expected to know more than what is merely elementary and practical. I have also endeavoured to determine the exact form and sense of every grammatical word and inflection; and the value of definite opinions on these points can be truly estimated only by those who are acquainted with the present painful state of uncertainty and doubt that generally prevails. I have, moreover, attempted to simplify and systematise several difficult departments of Maráthí grammar. I would specially cite, by way of example, the *Declension of Nouns*. The number of the Declensions has been reduced from six or seven to three, if not absolutely to one, while a most simple method of deriving the crude form has been suggested. By the aid of two pronominal letters any Maráthí noun could be declined with absolute certainty. For this and other important changes in my book, I am indebted chiefly to the *Comparative Grammar* of BOPP, a work which is not more valuable for what it explicitly teaches than for what it obscurely suggests. It is by a study of this wonderful work that I have been led to look for something deeper, truer, and

more spiritual in words than what their external form reveals, and it is under its guidance that, I believe, I have attained, though but imperfectly, to the hidden life of some of the Maráthí words and inflections. Indeed, there is nothing arbitrary and conventional in language: every form of it is instinct with life and reason. Pálini may be said to have given it a body of perfect beauty and symmetry, but Bopp has the honour of having communicated to it the breath of life.\*

The sections on the Inherent **अ**, the Accent, the Compound Verbs, &c., may be regarded as quite new and original, but they need not frighten the student by their character of novelty, or magnitude. The chapters on Etymology, though they cannot claim much originality, will not fail to prove interesting. They have been written chiefly with the aid of Dr. MUIR'S *Sanskrit Texts*, Professor COWEL'S *Prákrit Prakáśa*, and Mr. BEAME'S *Comparative Grammar of the Indo-Aryan Vernaculars*. Very valuable information on the Maráthí idioms has been derived from Mr. MOLESWORTH'S *Maráthí Dictionary*, while the observations on the tenses are entirely based on those of Dr. STEVENSON.

Besides the works cited above, I have profitably consulted several others, among which I would mention with prominence the miscellaneous writings of Profs. MAX MÜLLER and WHITNEY, presenting, as they do, the results of the modern philological investigations, in a simple and attractive form, lit up with original observations of great beauty and force, as well as the

---

\* "Every form of declension and conjugation, every genitive, and every so-called infinitive and gerund is the result of a long succession of efforts and of intelligent efforts. There is nothing accidental, nothing irregular, nothing without a purpose and meaning in any part of Greek or Latin grammar. No one who has once discovered this hidden life of language, no one who has once found out that what seemed to be merely anomalous and whimsical in language is but, as it were, a petrification of thought, of deep, curious, poetical, philosophical thought, will ever rest again till he has descended as far as he can descend into the ancient shafts of human speech, exploring level after level, and testing every successive foundation which supports the surface of each spoken language."—*Max Müller*.

Maráthí Grammars of my personal friends, Messrs. DADOBA and GODBOLE, together with the Hindí and Urdú Grammars of the Rev. W. ETHERINGTON and Prof. DOWSON.

I have borrowed most of my illustrations from the BÁLMITRA, First Part, which I still regard as the most authoritative work on Maráthí idiom ; and I would advise all the foreign students of my Grammar to read that book alone at the commencement of their studies.

In conclusion, I have great pleasure in expressing my acknowledgments to the Rev. D. Mackichan, B.D., of the Free Church College, Bombay, for his kindness in revising my proof-sheets, as well as in offering useful suggestions with reference to the form as well as the subject-matter of my book.

I pray that the Divine blessing may rest upon this humble effort to benefit students.

*June 1880.*

---



# TABLE OF CONTENTS.

## PART I.

### Orthography.

	PAGE
CHAPTER I.— <i>Letters : their Forms and Sounds, § 1—§ 7</i> ...	1
CHAPTER II.— <i>The Nature of the Letters</i> .....	7
1. The Vowels, § 8—§ 13 .....	7
2. The Consonants, § 14—§ 21.....	10
CHAPTER III.— <i>The Powers of the Letters</i> .....	13
1. Syllabification, § 22—§ 25 .....	13
2. Syllabic Pronunciation, § 26—§ 28.....	14
(1) The Inherent अ, § 28.....	14
(2) The Anusvára, § 29—§ 31.....	15
(3) The Accent, § 32 & § 33 .....	18
3. Rules on Spelling, § 34.....	19

### Etymology.

CHAPTER IV.— <i>The Classification and Inflection of Words—</i>	
General Observations, § 35—§ 47 .....	20
Gender, § 44 & § 45.....	22
Number, § 46 & § 47.....	22
CHAPTER V.— <i>The Substantive—</i>	
1. The Division of Substantives, § 48—§ 53...	24
2. The Gender of Substantives, § 54—§ 63...	25
(1) The Determination of the Gender by the form of the Substantive, § 55...	25
(2) By the Signification of the Substan- tive, § 56 & § 57.....	27
(3) The Derivation of the Gender Forms, § 58—§ 63 .....	28
CHAPTER VI.— <i>Number of Substantives, § 64 &amp; § 65</i> .....	33

	PAGE
CHAPTER VII.— <i>Cases of Substantives</i> —	
The Enumeration of the Cases, § 66—§ 77.....	36
Table of the Case Terminations, § 78—§ 80 ...	41
CHAPTER VIII.— <i>Declension of Substantives</i> —	
Declensions enumerated and explained,	
§ 81—§ 92 .....	43
CHAPTER IX.— <i>Declensions</i> —continued—	
The First Declension, § 93—§ 95 .....	50
The Second Declension, § 96 & § 97 .....	55
The Third Declension, § 98—§ 100.....	58
CHAPTER X.— <i>The Adjective</i> —	
The Adjective of Quality, § 101—§ 107.....	63
The Adjective of Number—	
1. The Cardinal Numerals, § 109—§ 124 ...	65
2. The Ordinal Numerals, § 125—§ 127.....	70
3. The Multiplicatives, § 128 & § 129 .....	71
4. The Fractionals, § 130—§ 136.....	72
5. The Distributives, § 137 .....	73
6. The Indefinites, § 138 .....	74
CHAPTER XI.— <i>The Pronouns</i> —	
Enumeration of the Pronouns, § 139—§ 141...	74
1. The Personal Pronouns, § 142—§ 147.....	74
2. The Reflexive Pronouns, § 148 & § 149 ...	78
3. The Relative Pronouns, § 150 & § 151.....	79
4. The Demonstrative Pronouns, § 152—	
§ 158 .....	80
5. The Interrogative Pronouns, § 159—§ 161.	82
6. The Indefinite Pronouns, § 162 .....	83
CHAPTER XII.— <i>The Verbs</i> —	
The Classification of the Verb, § 163—§ 172.....	84



	PAGE
CHAPTER XIII.— <i>The Inflection of Verbs—</i>	
General Observations, § 173—§ 177 .....	87
1. The Tenses, § 178—§ 184 .....	88
2. The Moods, § 185—§ 190.....	92
3. The Prayogas, § 191—§ 195 .....	96
4. The Participles and the Verbal Nouns, § 196—§ 198 .....	97
CHAPTER XIV.— <i>Conjugation—</i>	
Classification of the Conjugations and Para- digms, § 200—§ 204 .....	100
CHAPTER XV.— <i>Conjugation—continued.</i>	
1. Causal Verb, § 205 & § 206 .....	110
2. Potential Verb, § 207—§ 211 .....	113
3. Anomalous Verb, § 212 & § 213 .....	117
4. Irregular Verbs, § 2a4 & § 215.....	120
CHAPTER XVI.— <i>The Auxiliary Verbs—</i>	
General Observations, § 216—§ 221 .....	123
1. The Substantive Verb, § 222 .....	124
2. The Verb होणे, § 223 .....	128
3. The Obligational Verbs, § 224—§ 236.....	135
CHAPTER XVII.— <i>Compound Verbs—</i>	
General Observations, § 237—§ 241 .....	140
The Nominals, § 242—§ 250 .....	142
The Verbal Compounds, § 251 .....	145
1. The Potentials, § 252 .....	146
2. The Passives, § 253—§ 255 .....	147
3. The Intensives, § 256 & § 257 .....	148
4. The Continuatives and Frequentatives, § 258 .....	150
5. The Desideratives, § 259 .....	151
6. The Inceptives, § 260 .....	151
7. The Permissives, § 261.....	151
8. The Obligationals, § 262 .....	151

	PAGE
<b>CHAPTER XVIII.—<i>The Compound Tenses—</i></b>	
General Observations, § 263—§ 265 .....	153
The Indicative Mood, § 266—§ 269 .....	154
The Conditional Mood, § 270—§ 273 .....	155
The Subjunctive Mood, § 274.....	156
The Participles, § 275 .....	156
The Paradigm, § 276—	
First Conjugation.....	157
Second Conjugation .....	163
<b>CHAPTER XIX.—<i>The Particles—</i></b>	
The Adverbs, § 277—§ 286 .....	172
The Postposition, § 287—§ 293 .....	178
The Conjunction, § 294 & § 295.....	180
The Interjection, § 296 & § 297.....	182

## PART II.

### Derivation.

<b>CHAPTER XX.—<i>The Origin and Composition of Maráthi—</i></b>	
General Observations, § 299—§ 305 .....	185
I.—The Changes of Sanskrit Words—	
1. The Vowel Changes, § 307 .....	188
2. Simple Consonant Changes, § 308 ...	189
3. The Compound Consonant Changes, § 309 & § 310.....	191
II.—Inflectional Changes, § 311.....	192
III.—The Changes of Prakrit Words, § 314...	195
IV.—Classification of the elements which com- prise Maráthi, § 315 & § 316.....	196
V.—The Maráthi Roots, § 317—§ 319 .....	198
<b>CHAPTER XXI.—<i>The Principles of Maráthi Derivation—</i></b>	
General Observations, § 320—§ 322 .....	205
I.—Primary Derivatives—	
1. The Causal Verb, § 324—§ 331 .....	206
2. The Potential Verb, § 332—§ 334 ...	209

	PAGE
II.—Secondary Derivatives—	
Prefixes, § 336—§ 338.....	210
Suffixes, § 339—§ 347.....	212
III.—The Reduplicatives, § 348 & § 349 .....	222
CHAPTER XXII.— <i>Principles of Derivation</i> —continued—	
IV.—Compounds—	
General Observations, § 350—§ 352 .....	224
I.—Obvious Compounds, § 353—§ 366 .....	225
1. Substantive Compounds, § 355 .....	226
(1) Determinative Compounds, § 356—§ 358.	226
(2) Copulative Compounds, § 359 & § 360.	228
2. Adjective Compounds, § 361—§ 364 ...	228
3. Adverbial Compounds, § 365 & § 366 ...	229
II.—Obscure Compounds, § 367 & § 368 .....	230
III.—Apparent Compounds, § 369 .....	232
CHAPTER XXIII.— <i>The Permutation of Letters</i> (संधि)—	
General Observations, § 370—§ 372 .....	232
1. The Combination of Vowels, § 373 & § 374.	233
2. The Combination of Consonants, § 375	
—§ 380 .....	236
3. The Anusvāra, § 381 .....	237
4. The Visarga, § 382 .....	238

## PART III.

**Syntax.**

CHAPTER XXIV.— <i>Rules of Concordance</i> —	
1. The arrangement of words into Sentences, § 383—§ 388 .....	239
2. The varieties of the Subject, § 389—§ 391.	240
3. The Case of the Subject, § 392 & § 393 ...	241
4. The Relation of the Nominative to the Verb, § 394—§ 398 .....	243
5. Two or more Nominatives, § 399.....	246
6. The Object, § 400—§ 403 .....	248

	PAGE
CHAPTER XXV.— <i>The Attribute</i> —	
The Adjective, § 404—§ 419 .....	252
1. Rules on Concordance, § 404—§ 409 .....	252
2. Rules on Comparison, § 410—§ 417 .....	255
3. Apposition, § 418 & § 419 .....	258
CHAPTER XXVI.— <i>Pronouns</i> —	
1. Personal Pronouns, § 420—§ 424 .....	259
2. Reflexive Pronouns, § 425—§ 429.....	263
3. Relative Pronouns, § 430—§ 436.....	265
4. Demonstrative Pronouns, § 437—§ 442 ...	268
5. Interrogative Pronouns, § 443—§ 448.....	271
6. Indefinite Pronouns, § 449—§ 452 .....	272
CHAPTER XXVII.— <i>The Uses of the Cases</i> —	
1. The Nominative Case, § 453.....	274
2. The Accusative Case, § 454 & § 455.....	275
3. The Instrumental Case, § 456 & § 457 .....	275
4. The Dative Case, § 458 .....	278
5. The Ablative Case, § 459 .....	280
6. The Genitive Case, § 460—§ 462.....	281
7. The Locative Case, § 463 & § 464.....	285
CHAPTER XXVIII.— <i>Postpositions governing the Cases</i> —	
1. The Instrumental Case, § 466 .....	286
2. The Dative Case, § 467 .....	287
3. The Ablative Case, § 468 .....	288
4. The Locative Case, § 469 .....	289
CHAPTER XXIX.— <i>Uses of the Tenses</i> —	
The Indicative Mood—	
1. The Present Tense, § 472 —§ 475 ...	290
2. The Past Tense, § 476—§ 484 .....	292
3. The Future Tense, § 485—§ 489 .....	296
The Conditional Mood, § 490—§ 496.....	299
The Subjunctive Mood, § 497 & § 498 .....	301

	PAGE
The Imperative Mood, § 499 & § 500.....	304
The Infinitive Mood, § 501 & § 502.....	305
The Participles, § 503—§ 505.....	306
The Gerund, § 506.....	310
The Supines, § 507 .....	310
<b>CHAPTER XXX.—<i>The Particles</i>—</b>	
The Adverb, § 508—§ 513 .....	312
The Postposition, § 514 & § 515.....	313
The Conjunction, § 516—§ 532 .....	314
1. The Copulative Sentences, § 516—§ 519.	314
2. The Adversative Sentences, § 520—§ 522.	316
3. The Causative Sentences, § 523 & § 524.	318
4. The Conditional Sentences, § 525—§ 532.	319
The Interjection, § 533—§ 535 .....	321

## PART IV.

## Prosody.

<b>CHAPTER XXXI.—<i>The Principles of Versification</i>, § 536—</b>	
§ 547 .....	323
<b>CHAPTER XXXII.—<i>The Varieties of Maráthí Versification</i>,</b>	
§ 548—§ 559.....	326
<b>CHAPTER XXXIII.—<i>The Peculiar Poetical Forms</i>, § 560—</b>	
§ 571 .....	330

## APPENDIX.

<i>Note (A).—The Modí Characters</i> .....	335
<i>Note (B).—Parsing</i> .....	336
<b>ADDENDA</b> .....	339



# THE STUDENT'S MARÁTHÍ GRAMMAR.

## CHAPTER I.

### Orthography (वर्णविचार).

#### LETTERS: THEIR FORMS AND SOUNDS.

##### § 1—§ 7.

§ 1. THE Maráthí alphabet consists of forty-eight letters, each of which represents a distinct sound. The letters are methodically enumerated in the alphabet, first the *vowels* (स्वर) and next the *consonants* (व्यंजन) :—

#### THE VOWELS.

अ *a*, आ *ā*, इ *i*, ई *ī*, उ *u*, ऊ *ū*, ऋ *ṛi*, ॠ *ṛī*, ए *ē*, ऐ *ai*, ओ *o*, औ *au*.

#### THE CONSONANTS.

क *ka*, ख *kha*, ग *ga*, घ *gha*, ङ *ṅa*, च *cha*, छ *chha*, ज *ja*, झ *jha*, ञ *ña*, ट *ṭa*, ठ *ṭha*, ड *ḍa*, ढ *ḍha*, ण *ṇa*, त *ta*, थ *tha*, द *da*, ध *dha*, न *na*, प *pa*, फ *pha*, ब *ba*, भ *bha*, म *ma*, य *ya*, र *ra*, ल *la*, व *va*, श *śa*, ष *ṣha*, स *sa*, ह *ha*, ळ *ḷa*.

*Obs.*—"In forming consonants, the breath or voice is stopped or squeezed, with an effect of percussive, sibilant, buzzing, or vibratory, in some part of the guttural or oral passage; and in forming vowels, the breath or voice flows through similar but more open and 'fixed' configurations, which merely shape or mould the breath, without impeding its emission."—*A. M. Bell*.

*Note 1.*—In the alphabet, as given above, the letters are systematically arranged according to the mode in which they are uttered. The vowels, which are enumerated first, are pronounced with the larynx quite open, and are called *विबुद्ध* or *vocal*; next come those consonants which altogether stop the flow of the breath, and which are called



स्पर्श or mutes ; and last of all the consonants, in the utterance of which the larynx is partially *open* (ईषद् विवृत) or partially *closed* (ईषद् स्पृष्ट), and which are called semi-vocals. The two classes of the semi-vocals are, also, denominated liquids or अंतस्थ, and sibilants or ऊर्ध्वे respectively.

*Note 2.*—Some of the mutes are uttered *with the aid of the voice*, and others without it, and are accordingly divided into *sonants* or intonated (घोषवत्), and *surds* or atonic (अघोष). In pronouncing some of the mutes, surds as well as sonants, the breath assumes a *rough, shaggy sound*, and they are called *aspirates* or महाप्राण (strong breaths). Some of the sonants are pronounced *partially through the nose*, and are denominated *nasals* or नासिक्य.

*Note 3.*—All the letters of the alphabet, vowels as well as consonants, are influenced in utterance by the five positions (स्थान) or *organs of the mouth*, viz. the throat, the palate, the brain, the teeth, and the lips, and they are consequently divided into *five organic classes*. The consonants are enumerated in the alphabet, according to their organic classes.

The following are the five organic classes:—

1. *Gutturals* or कंठ्य (throat sounds).
2. *Palatals* or तालव्य (palate sounds).
3. *Cerebrals* or मूर्धन्य (brain sounds).
4. *Dentals* or दंत्य (teeth sounds).
5. *Labials* or ओष्ठ्य (lip sounds).

*Note 4.*—In the following table the letters of the alphabet are systematically arranged, fully illustrating the above details of pronunciation:—

Organic Classes. (स्थान वर्ग)	Mutes. (स्पर्श)				Semi-Vocals. ईषद् वि० or स्पर्श०		Vocals. (विवृत)	
	Surds.	Sonants.			So- nants.	Surds	Sonants.	
Gutturals (कंठ्य)...	क	ख	ग	घ	ङ	...	ह	अ, आ, ए, ऐ
Palatals (तालव्य)...	च	छ	ज	झ	ञ	य	श	इ, ई
Cerebrals (मूर्धन्य)...	ट	ठ	ड	ढ	ण	र	ष	ऊ, ऊ
Dentals (दंत्य)...	त	थ	द	ध	न	ल	स	ऋ, ॠ
Labials (ओष्ठ्य)...	प	फ	ब	भ	म	व	...	उ, ऊ, ओ, औ
	Unaspirated. (अस्प्राण)	Aspirated. (महाप्राण)	Unaspirated.	Aspirated.	Nasals. (नासिक्य)	Liquids. (अंतस्थ)	Sibilants. (ऊर्ध्वे)	

§ 2. The above character, or mode of writing Maráthí, is popularly designated बाळबोध *Bálbodha*, literally, “teachable to children,” and classically देवनागरी *Devanāgarī*, lit. “relating to the city of the gods,” and is usually employed for all literary purposes. For epistolary and business transactions, another character is used, denominated *Modi*, lit. “crooked or broken.” See Appendix I.

*Note.*—The Bálbodha character is also used in writing Sanskrit, and is supposed to be of Semitic or Phœnician origin. It is called *Devanāgarī*, as Sanskrit was supposed to be the language spoken by the gods.

§ 3. In forming the Maráthí letters, the principal portion is written first, then the perpendicular line, and the transverse line last of all. Thus अ, then व, and then व वा ; so ग, ग गा ; क, क क्, क क्हा.

§ 4. The letters are thus pronounced:—

*The Vowels.*

अ *a* corresponds in sound to *a* in “Roman”

आ *á* „ „ „ „ *a* in “far”

इ *i* „ „ „ „ *i* in “pin”

ई *í* „ „ „ „ *i* in “police”

उ *u* „ „ „ „ *u* in “put”

ऊ *ú* „ „ „ „ *u* in “rude”

ऋ *ri* „ „ „ „ *ri* in “rid”

ॠ *rí* „ „ „ „ *rea* in “read”

ऌ *li* „ „ „ „ *li* in “lid”

ॡ *lí* „ „ „ „ *lea* in “lead”

ए *e* „ „ „ „ *e* in “there” *ā*

ऐ *ai* „ „ „ „ *ai* in “aisle”

or “*Mai*” (Italian). *ai*

ओ *o* „ „ „ „ *o* in “so”

औ *au* „ „ „ „ *ow* in “now”

*Note.*—The vowels क्, ल and ॡ do not occur in purely Maráthí words, and even in Sanskrit the last three letters are but rarely used. There are only six words with an initial क् given by Mr. Molesworth in his Maráthí Dictionary, of which क्स्वेद, the Rigveda, क्ष debt, क्नु a season, and क्षि a Rishi, a sage, are the most common.

*The Consonants.*

क	ka	corresponds to	k	in "king"
ख	kha	"	kh	in "khan"
ग	ga	"	g	in "give"
घ	gha	"	gh	in "log-hut"
ङ	ṅa	"	ṅ	in "sing"
च	cha	"	ch	in "church"
छ	chha	"	ch + h	
ज	ja	"	j	in "jet"
झ	jha	"	ṣ	in "pleasure"
ञ	ña	"	n	in "singe"
ट	ṭa	"	t	in "trumpet"
ठ	ṭha	"	t + h	
ड	ḍa	"	d	in "drain"
ढ	ḍha	"	d + h	
ण	ṇa	"	n	in "dint"
त	ta	"	t	in "tube"
थ	tha	"	th	in "thin"
द	da	"	d	in "due"
ध	dha	"	d + h	
न	na	"	n	in "then"
प	pa	"	p	in "push"
फ	pha	"	ph	in "uphill"
ब	ba	"	b	in "bag"
भ	bha	"	b + h	
म	ma	"	m	in "man"
य	ya	"	y	in "you"
र	ra	"	r	in "Rome"
ल	la	"	l	in "live"
व	va	"	v	in "vein"
श	śa	"	śś	in "session"
ष	ṣha	"	ṣh	in "shew"
स	sa	"	s	in "son"
ह	ha	"	h	in "hand"
ळ	ḷa	has no exact equivalent.		

1. The letters **ड** *ḍa* and **झ** *ṇa* are never used in Maráṭhī, and even in Sanskrit they are never written as independent letters, but only in combination with other letters.

2. **च** *cha*, **छ** *chha*, **ज** *ja*, and **झ** *jha*, do not usually assume their full palatal sound, but a dento-palatal sound, *i.e.*, they are uttered with the combined aid of the palate and the teeth ; thus,

**च** *tsa*, **छ** *tsha*, **ज** *dza*, and **झ** *dzha*.

The word **चाकर** a servant, is not *chákar*, but *tśakar* ; so also **चुना** *tsuná*, lime, **चौरंग** *tsaurang*, a stool, a seat. In combination with **इ**, **ई** and **ए**, the palatal sound is always preferred, though in the Konkani the dento-palatal is usually adhered to. In the pronunciation of pure Sanskrit words occurring in Maráṭhī, the dento-palatal sound is never used; *e.g.*, **आचार** *áchára*, conduct ; **विचार** *vichár*, a thought. The Maráṭhī numeral **चार** four, is always pronounced as *chár*, not *tsár*.

*Obs.*—It is customary with the educated Konkaniasts to pronounce the genitive neuter singular **चें** as dento-palatal, although its plural **चीं** is uttered with *ch*, but we do not see why an exception should be made only in the case of the nasalised **चें** in the genitive form. In all other words composed of **चें**, the full palatal sound is habitually used, as, for instance, in the words **चेंगट** *slow*, **चेंगरचें** *to squeeze*, **चेंचणें** *to bruise*, **चेंदू** *a playball*, &c. In the dialect of Goa, where the dento-palatal sound is universal, the **च**, combined with **ई** and **ए**, is always pronounced as a full palatal.

3. The cerebrals **ट** *ṭa*, **ठ** *ṭha*, **ड** *ḍa*, **ढ** *ḍha*, and **ण** *ṇa*, are somewhat differently pronounced from the English “*t*,” “*d*,” &c. In pronouncing the Maráṭhī cerebrals the tip of the tongue is turned round, and forcibly struck against the palate.

4. The letter **ड** *ḍa* is pronounced in two ways ; when it commences a word, it has its usual sound, but when it comes in any other position, in the middle or the end of a word, it is pronounced as *rd* ; **डफ** *daph*, a drum ; **बडबड** *bardbard*, a confused noise ; **पडत** *pardat*, falling. It, however, assumes its initial sound, both medially and finally, when it is preceded by

the *anusvár*, or a double letter ; thus बंड a rebellion, is *band*, not *banrd*; अड्डा, a stand for vehicles &c. is *addú*.

*Obs.*—In the Dakhan, the cerebral न *na* is often erroneously pronounced as the dental न *na*, कन *kan* for कण *an* atom.

5. The dental letters त *ta*, थ *tha*, द *da*, and ध *dha*, have, strictly speaking, no corresponding sounds in English. The Maráthí letters are pronounced by making the upper surface of the tongue touch the gums, while in uttering the English “t” and “d,” the tip of the tongue is raised a little higher up.

6. The Maráthí labial फ *pha* is a pure labial, and not dento-palatal, like the English “f”, the latter letter being uttered by pressing the upper front teeth against the lower lip, and trying to emit an aspirated sound. The Maráthí फ *pha* is pronounced, on the other hand, by pressing the upper and lower lips against each other, and attempting to emit forcibly a rough aspirated sound.

7. The Maráthí व *va* cannot be accurately represented in English; it is a dento-palatal sound like “v” without its aspirate, *i. e.* its *h* sound. The English “w” is purely labial, produced by compressing and elongating the lips, as in uttering *oo* in “cool.” The Maráthí वाल, a kind of seed, is *vál*, not “wall.”

8. The letter श *śa* is a palatal, and belongs to the class of च *cha*, छ *chha*, &c.; ष *sha*, a cerebral, belonging to the class of ट *ṭa*, ठ *ṭha*, &c.; and स *sa* a dental, agreeing with the class of त *ta*, थ *tha*, &c. The full sound of each of these sibilants could be mastered by attempting to utter them along with the class of letters to which they belong; thus,

च *cha*, छ *chha*, ज *ja*, झ *jha*, श *śa*.  
 ट *ṭa*, ठ *ṭha*, ड *ḍa*, ढ *ḍha*, ष *sha*.  
 त *ta*, थ *tha*, द *da*, ध *dha*, स *sa*.

9. The letter ल *la*, which belongs to the class of the cerebrals, has no corresponding sound in English. It never

begins a word in Maráthí; and is usually substituted for the ल *la* of Sanskrit words. In Sanskrit, it occurs only in the Vedas, in the place of ड *ḍa*. In Canarese and the other Dravidian languages, it is freely interchanged with र *ra* and ड *ḍa*.

*Note.*—The lower classes erroneously substitute ल *la* for ल *la*, वेळ *vel* for वेळ *vel* time. The Parsis change it to र *ra* with an anusvár, केरावाला *keravāla* a plantain-seller.

### OTHER CHARACTERS.

§ 5. Besides the letters enumerated above, there are four other characters included in the alphabet, viz., the compound consonants क्ष *ksha* and ज्ञ *jña*, the latter being pronounced as द्या *dnya*, the Anusvára ( ◌ं ) and the Visarga ( ◌ः ).

§ 6. The compound letter क्ष *kṣha* is composed of क *ka* and श *sha*, and ज्ञ *dnya*, of ज *ja* and ण *ña*. Both these letters are given in the Maráthí Dictionary as independent letters, and are put last.

*Obs.*—In Gujarathi ज्ञ is pronounced as ग्या *gya*, and in Hindi, as ग्या *gya*. The lower classes of Maráthí Hindus from the Dakhan pronounce it, as in Hindi,—ग्यानीबा *Gyánobá*, a man's name, for ज्ञानीबा *Dnyánobá*.

§ 7. The Anusvára is a dot put over a letter to mark a nasal sound, as अं *am*, कं *kam*. The Visarga is indicated by two points put by the side of a letter, and is pronounced after the letter, like a strong aspirate, as अः *ah*; कः *kah*.

## CHAPTER II.

### On the Nature of the Letters.

#### 1. THE VOWELS.

##### § 8—§ 21.

§ 8. The vowels are simple sounds, which can be uttered by themselves without the aid of other letters. They are in all fourteen in number. See § 1.

§ 9. The vowels are either *similar* समान or *dissimilar* असमान; thus, अ is similar to अ or आ, but dissimilar to every other; so इ is similar to इ or ई, but dissimilar to अ, उ, ओ, &c.

§ 10. The vowels are further considered as *short* (ऋस्व), or *long* (दीर्घ), according to the *time* they take in utterance. The short vowels are uttered in half of the time that the long are, and are said to be equal to one मात्रा or moment. अ, इ, उ, ऋ, and ए are short, and the remaining nine vowels आ, ई, ऊ, कृ, लृ, ए, ऐ, औ, औः are long.

§ 11. Some of the long vowels are produced by a union of two similar vowels, and some others, by the coalition of two dissimilar vowels. The former, by way of distinction, are simply denominated *long vowels*, and the latter, *diphthongs* (संयुक्तस्वर). When both the uniting vowels in the diphthong are fully sounded, it is said to be a *proper diphthong* or वृद्धि (augmentation), and when neither of the vowels is heard, but both melt into a third sound, it is said to be an *improper diphthong* or गुण (virtue).

#### The Long Vowels.

अ a + अ a = आ á	क ri + क ri = कृ rí
इ i + इ i = ई í	ल li + ल li = लृ lí
उ u + उ u = ऊ ú	

#### The Diphthongs.

Imp. Diph.	Prop. Diph.
अ a + इ i or ई í = ए e	आ á + इ i or ई í = ऐ aí
अ a + उ u or ऊ ú = ओ o	आ á + उ u or ऊ ú = औ au

*Note.*—आ is considered a Vridhhi vowel, and is equivalent to आ + अ.

*Note.*—"That in ए e and ओ o a short, in ऐ ai and औ au, a long a is bound up, I infer from this, that where, in order to avoid a hiatus, the last element of a diphthong merges into its corresponding semi-vowel, out of ए and ओ proceed the sounds अय् and अव् (with short a), but out of ऐ and औ proceed ái and áu. In Zend आइ always stands in the place of ऐ, and आऊ or आऔ in that of औ. In combination (संधि) आ + इ does not make ऐ but only ए; for in



combination आ is shortened to अ, as in inflectional changes आ before a dissimilar vowel entirely disappears; ददा + उत् = ददुत्.—Bopp.

§ 12. The vowels are, also, viewed as *strong* or *weak*, *grave* (गुरु) or *light* (लघु), in regard to the *manner* in which they affect each other, in *inflection* and *composition*. Thus “अ and आ are graver than the corresponding quantity of the vowel इ” or ई; while ऊ and the diphthongs are most strong and obstinate. (See Declensions.)

*Note.*—In Latin, also, *i* may be considered as lighter than *a*, and takes the place of *a*, “when a root with an original *a* would be burthened with a duplication of sound. Hence, for example, *abjicio* for *abjacio*, *tetigi* for *tetagi*.”

“The *u* is a vowel too decided and full of character to allow of its being exchanged in this language (Sanskrit), in relief of its weight, for any other. It is the most obstinate of all, and admits of no exclusion from a terminating syllable, in cases where *a* and *i* admit of suppression. Nor will it retire from a reduplicated syllable in cases where *a* allows to be weakened down to *i*.

“In the Gothic, also, the *u* may boast of its pertinacity: it remains firm as the terminating vowel of classes of nouns where *a* and *i* have undergone suppression, and in no single case has it been extinguished or transmuted.” “In Arabic the *u* takes precedence in nobility, as having its place in the nominative, while the declension is governed by the change of the terminating vowel.”—Bopp.

*Obs.*—The Maráthí strong vowels can be *weakened*; and there are three ways of weakening them—1st, by putting the Anusvár over them; as तळें a tank, तळ्याला to a tank, the diphthong being displaced in declension; 2nd, by making them terminate feminine and neuter nouns; as बायको a woman, बायका women; जाळें a net, जाळी nets; and 3rdly, by their being uttered by people of a soft and feeble *physique*. Now most of the words in ऊ, which strictly speaking should not change in declension, are inflected in the Konkan, but they pertinaciously retain their forms in the Dakhan. Thus, an inhabitant of the latter province will never say जळवेला, but जळूला (to a leech), or बाडवेला, but बाजूला to a side; while the native of the Konkan will mutilate one and all such forms. But when the vowels, though weakened by being affixed to feminine nouns, terminate nouns which designate *persons*, they are raised to a position of honour and dignity, and then they reject all mutilation, whether as regards their inflection in the crude form, or in the plural form.

§ 13. The vowels इ, ई, उ, ऊ, ऋ, ॠ, ए, ऐ, and the diphthongs are sometimes changed to the liquids (§ 1) in *inflection*

and *composition*, and the liquids in reference to these vowels, are denominated *semi-vowels*. Thus—

The Liquids.	{	य <i>ya</i> corresponds to	इ <i>i</i> , ई <i>ī</i> , ए <i>e</i> , and ऐ <i>ai</i> .
	{	व <i>va</i> „ „	उ <i>u</i> , ऊ <i>ū</i> , ओ <i>o</i> , and औ <i>au</i> .
	{	र <i>ra</i> „ „	ऋ <i>ṛi</i> and ॠ <i>ṛī</i> .
	{	ल <i>la</i> „ „	ऌ <i>ḷi</i> and ॡ <i>ḷī</i> .

*Note.*—In Maráthí, the strong vowels, if forced to a displacement by a semi-vowel, not corresponding to their class, drop the distinguishing element of the obnoxious semi-vowel, and substitute a semi-vowel corresponding to their own class; thus गहू wheat + बाला = गह्वाला to wheat, and not गह्याला.

### THE CONSONANTS.

§ 14. A consonant is a letter which cannot be sounded by itself, without the aid of a vowel. When the consonant is written without the union of a vowel, the mark, called *virāma* or stoppage, is put below it; as क *k*. A consonant by itself is equal to half a moment. (§ 10.)

§ 15. The consonants are given in the alphabet combined with the vowel अ *a*, and its presence is indicated by the omission of the *virāma* or stoppage. The अ is said to be *inherent* in the consonants; thus क *k* + अ = का *ka*.

§ 16. In reference to *pronunciation* and *versification*, the consonants are considered as *strong*, or *weak*. Those consonants are strong which require a *strong effort* to utter them, and those are weak which are easily uttered. The following is a table of strong and weak consonants:—

#### I.—Strong consonants :

क	ख	ग	घ
च	छ	ज	झ
ट	ठ	ड	ढ
त	थ	द	ध
प	फ	ब	भ

#### II.—Weak consonants :

ङ	ञ	ण	न	म
य	र	ल	व	
श	ष	स	ह	ळ

§ 17. A consonant may combine with one or more consonants, and produce *compound consonants*; as क्  $k + न na = क्न$  *kna*; स्  $s + थ tha = स्थ stha$ ; क्  $k + म् m + य ya = क्म्य$  *kmya*. The compound consonant is called in Maráthí जोडाक्षर a compound letter.

§ 18. In the combination of the consonants, the last letter usually retains its full form. The changes which the initial consonants undergo are confined to their perpendicular line, which is dropped. Thus, in the compound letter प्य, the प *pa*, which is the first member, drops its perpendicular stroke, while य retains its full form.

§ 19. Some consonants assume peculiar forms in combination, the principal of which are the following:—

(a) When र *ra* forms the first member, it is written as ॠ at the top of the letter with which it unites; thus in the word धर्म *dharma*, duty, र *ra* is combined with म *ma*. This form of र *ra* is called रेफ *reph*. Any mark over a letter, besides the *reph*, is put on the left of the *reph*, धार्मिक *dhármik*, religious; पर्यंत *paryant*, until. When the र *ra* forms the last member, it is changed to a transverse stroke put at the foot of the letter with which it unites, as क्  $kra = क् k + र ra$ . The final र *ra*, in combination with the cerebrals ट *ṭa*, ठ *ṭha*, ड *ḍa*, and ढ *ḍha*, assumes two strokes, as ट्  $ṭra = ट् ṭ + र ra$ ; ड्  $ḍra = ड् ḍ + र ra$ .

(b) श *śa* optionally assumes the form of ष in combination with a consonant; श्  $ś + न na = ष$  *śna*.

(c) The combinations of क्  $k + श sha$ , and ज्  $j + ञ ña$ , are क्ष *ksha* and ज्ञ *jña*. (§ 6.)

(d) Some compounds assume two forms; क् or क्  $kra$ ; त् or त्  $tra$ .

§ 20. The following is a list of the principal compound letters:—

क k-ka	ह t-ta	घ d-ma	व v-ra
क्त k-ta	ठय t-ya	ङ d-bha	श्च s'-cha
क्त्व k-tva	ड् th-ra	ध dh-dha	श्च s'-ra
क्न k-na	ठय th-ya	भ dh-na	म् s'-na
क्म k-ma	ङ् d-ga	भ dh-ra	इय s'-ya
क्र k-ra	डय d-ya	ध्य dh-ya	श्च s'-la
क्य k-ya	ड् d-va	ध्व r-dh-va	श्च s'-va
कल k-la	ड् d-ma	न n-na	ष्क sh-ka
कव k-va	डय dh-ya	न्ह n-ha	ष्क sh-k-ra
क्ष k-sha	ण् n-na	प्त p-ta	ष्ट sh-ta
क्ष्य k-shya	ण् n-ma	प्स p-sa	ष्ट sh-t-ra
क्ष्व k-shva	ण्य r-n-ya	म p-na	ष्ट sh-t-va
क्ष्य kh-ya	णह n-ha	प्य p-ya	ष्ट sh-t-ya
ग्य g-dha	त्त t-ta	प्म p-ma	ष्ट sh-tha
ग्न g-na	त्य t-ya	प्ल p-la	ष्ट sh-th-ya
ग्र g-ra	त्र t-ra	प्र p-ra	ष्प sh-pa
ग्य्य g-r-ya	त्प t-p-ra	ब्ध b-dha	ष्ण sh-na
ग्ल g-la	त्स t-sa	भ्र b-ra	ष्य sh-ya
घ्य gh-ya	त्र्य t-r-ya	भ्य bh-ya	स्क s-ka
ग्र gh-ra	त्स्य t-s-ya	भ्र bh-ra	स्ख s-kha
घ्व gh-va	त्थ t-tha	भ्ण bh-na	स्त s-ta
ग्न gh-na	त्सन् t-s-na	भ्व bh-va	स s-ra
ङ्क n-ka	त्त t-t-ra	भ्न bh-na	स्फ s-pha
ङ्क्त n-k-ta	थ्य th-ya	म m-ra	स्य s-ya
च्य ch-ya	ङ् d-ga	म्व m-va	ह h-na
च ch-cha	ङ् d-va	म्म m-ma	ह h-ma
च्छ ch-chha	य d-ya	य्व y-va	ह h-ya
च्छ्व ch-chhva	द d-da	ल्क l-ka	ह h-ra
चम ch-ma	दा d-r-ya	ल्य l-ya	ह h-va
च्छ्व ch-chhra	द d-ba	ल्प l-pa	ह h-la
ज्ज j-ja	द्व d-b-ra	ल्म l-ma	
ज्ज j-ra	द्वय d-v-ya	ल्ल l-la	
ज्व j-va	द्व d-ra	व्य v-ya	

§ 21. The compound consonants are divided into three classes, according to their *composition*, viz., the *strong*, the *weak*, and the *mixed*. (See § 16.)

I.—The *strong* are wholly composed of strong letters: as क *kta*, प *pta*, बज *bja*, गद *gda*, &c.

II.—The *mixed* are composed partly of strong and partly of weak letters: as त *tra*, न्द *nda*, ध *dhya*, &c.

III.—The *weak* are composed wholly of weak letters: as श *śya*, र्म *rma*, ल *lva*, &c.

## CHAPTER III.

### On the Powers of the Letters.

#### SYLLABIFICATION.

##### § 22—§ 34.

§ 22. A vowel by itself, or in union with a consonant, forms a syllable; and a syllable is as much of a word as can be uttered at once. Thus, आई *ái*, a mother, is a word of two syllables, आ *á* + ई *í*; आपण *ápaṇ* is composed of three syllables, आ *á* + प *pa* + ण *ṇa*. (See § 26, 1.)

§ 23. When a vowel combines with the consonants, it assumes a modified form; thus क *k* + आ *á* = का *ká*: the perpendicular stroke by the side of का *ká*, represents the आ.

आ *á*, इ *i*, ई *í*, उ *u*, ऊ *ú*, ए *e*, ऐ *ai*, ओ *o*, औ *au*.  
 ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥

§ 24. We give below क *ka* and ट *ṭa* in combination with the vowels:—

क *ka*, का *ká*, कि *ki*, की *kí*, कु *ku*, कू *kú*, के *ke*, कै *kai*, को *ko*, कौ *kau*.

ट *ṭa*, टा *ṭá*, टि *ṭi*, टी *ṭí*, टु *ṭu*, टू *ṭú*, टे *ṭe*, टै *ṭai*, टो *ṭo*, टौ *ṭau*.

*Note.*—The vowels क *ri*, क *rí*, ल *li*, and ल *lí*, assume these modified forms respectively:—

८, ९, १०, ११.

*Note.*—The following is an example of क *ka* in combination with क, क्, ल and लः—

क *kri*, क् *kri*, ल *kli*, लः *kli*.

*Note.*—स *s* is optionally changed to श् in combination with the vowels; as सु or शु *śu*.

§ 25. The Maráthís denominate the tables of syllabification बाराखडी *Bárakhadi* (= बारा + अक्षरी “twelve-lettered” row), and to make up the number “twelve,” the *Anusvára* and the *Visarga* are added; as क *kam* and कः *kah*; त *tam* and तः *tah*. Here is a *Bárakhadi* with its complete number of twelve syllables:—

ग *ga*, गा *gá*, गि *gi*, गी *gí*, गु *gu*, गू *gú*, गे *ge*, गै *gai*, गो *go*, गौ *gau*, गं *gam*, गः *gah*.

### SYLLABIC PRONUNCIATION.

§ 26. The letters or syllables which compose a Maráthí word are not all pronounced in a uniform way. Some are *fully* sounded, some *imperfectly*, and some others *forcibly*.

1. A syllable, composed of अ *a*, may, or may not, be fully sounded; thus, कळप a flock = *ka-lap*: the last letter प is imperfectly uttered, making as it were a dissyllabic word, while क and ळ are fully sounded.

2. When a syllable is *nasalised*, or is followed by a *Visarga* or by a *compound letter*, it is forcibly pronounced, or, in other words, *accented*: as अंग a body = *aṅg*; धिःकार contempt = *dhih-kár*; घट्ट *firm* = *ghaṭṭ*.

§ 27. Hence the laws of Maráthí syllabic pronunciation apply to—(1) the Inherent अ, (2) the *Anusvára*, (3) the *Visarga*, and (4) the Compound letters.

*Obs.*—Most of these laws of syllabic pronunciation have been announced for the first time, but they are most useful, and apply to all the Indian vernaculars derived from Sanskrit. They are treated in a detailed form below, to which the student might be advised to direct his attention after he has made some advance in Maráthí reading and grammar.

#### (1) *The Inherent अ.*

§ 28. The following rules apply to the pronunciation of the *inherent अ*:—

1. The final अ is always silent, and the initial fully sounded; घर *ghar*, a house.

2. In a word of *three* letters or syllables, the inherent अ, immediately preceding the final silent अ, is always sounded; कापड *kā-pa-d*, cloth; वळण *va-lā-n*, inclination. If the final be any other vowel, the preceding अ becomes silent, कापडे *kā-p-den*, clothes; चालणी *tsā-l-nī*, a sieve.

3. In a word of *four* syllables, the first and the third inherent अ are always sounded, and the second and the fourth are silent; as करवत *ka-r-va-t* or करवती *ka-r-va-ti*, a saw; उलगडा *u-l-ga-dā*, an explanation; मेहनत *me-h-nat*, labour.

*Note.*—Persons often infringe this rule when two *similar* consonants with the inherent अ come together in a word: they erroneously pronounce both the letters fully. For instance, येववत being able to come = *yev-vat*, is pronounced as *ye-va-vat*. The existence of two similar consonants is indicated by the *accent*, as in the case of the compound letters. (See § 32.)

4. In a word of *five* syllables, the first, the third, and the fourth अ are fully sounded, if the final is अ, otherwise, only the first and the third, as in a word of four syllables; (1) कळमळत *ka-l-ma-lā-t*; (2) कळमळते *ka-l-ma-l-ten*; वरतवळा *va-r-ta-v-lā*, an extra payment.

*Note.*—These rules, so important in reference to Maráthí and the other Indian vernaculars, do not apply to Sanskrit, in which every letter is fully uttered unless a *virāma* be subscribed at the foot of it; as देव a god = Sk. *de-va* (but in Maráthí = *de-v*).

*Obs.*—In the Dakhan, every inherent अ is fully sounded, and even the educated classes, unless they have long resided in Poona and its vicinity, are prone to do the same; thus, गोधडी, a coverlet = *godh-dī* (but in the Dakhan = *go-dha-dī*).

## (2) The Anusvára.

§ 29. The Anusvára, in regard to its pronunciation, has other peculiarities besides those of the accent, and we shall treat of the former, before we consider the latter characteristics.

§ 30. The Anusvára is a convenient sign for the nasal sounds

in the language, which are of four kinds. They are the *Organic*, the *Násikya*, the *Provincial*, and the *Classical*.

1. When the Anusvára is pronounced like any of the nasals ड, ञ, ण, न, and म, representing the five *organs* of speech (§ 1), it is said to have an *Organic* sound; कंठ the throat = कण्ठ *kanth*; अंक a figure = अङ्क *ank*.

2. When the Anusvára is simply pronounced through the nose, without giving it any organic sound, as in the French word *bon*, it is said to be a *Násikya* (नासिक्य), or a pure nasal. This is the original and principal sound of the Anusvára, and may be optionally represented by this mark, as अँ; ॐ; जँव *dzāv*, barley.

*Note.*—The *Násikya* is usually omitted in the Dakhan, and when it is considered necessary to pronounce it distinctly, chiefly in honorific forms, it is changed, even by the higher classes, to the dental न; त्याला *tyāla* to them, erroneously त्यानाला *tyā-n-lā*.

3. When the Anusvára assumes the sound of *nv*, a Maráthí substitution for the Sanskrit म्, it is said to be *provincial*; as संरक्षण protection, is *sanvrakshana*.

4. When the Anusvára, as in purely Sanskrit words, doubles the letter which follows it, assuming, at the same time, a weakened nasalised sound, it is said to be *classical*; as संयोग junction = सँयोग *saiyyoga*.

§ 31. The Anusvára assumes the above four sounds in the following positions:—

1. When the Anusvára is followed by a *sonant mute* (§ 1, Note 2), it assumes the *organic* sound, i.e., the sound of the nasal corresponding to the class of that mute;

Sk. दम्भ hypocrisy = दम्भ *dambha* (म् *m*.)

M. मांडी a thigh = माण्डी *māndī* (ण् *n*.)

2. But when the Anusvára is followed by a *surd mute*, it may assume either (a) the *organic* sound, or (b) the *násikya* sound.

(a) It assumes the *organic* sound if it is placed over a



short letter; as, सुंठ dry ginger = सुंठ *sunṭh*; डंका a drum = डंका *ḍankā*.

(b) It takes the *násikya* sound, if it is placed over a long vowel; कांटा a thorn = क्कां'ता; आंत in = आंत'. This rule does not apply to Sanskrit words occurring in Maráthí; as, कांता a wife = कान्ता *kántā*.

*Note.*—In Sanskrit words, the Anusvára always assumes the sound of the nasal corresponding to the class of the mute that follows it; as अंत = अन्त *anta*, an end; शंख = शङ्ख *śankha*, a shell. In Sanskrit, moreover, the Anusvára might be optionally substituted, in writing, by its corresponding nasal letter, as in the above examples, अंत or अन्त, शंख or शङ्ख. In Maráthí this mode of writing should not be followed even in regard to Sanskrit words.

3. When the Anusvára is followed by the semi-vocals (§ 1, *Note* 1), it assumes *three* kinds of sounds, viz. (a) the *násikya*, (b) the *provincial*, and (c) the *classical*.

(a) In all pure Maráthí words, the Anusvára assumes the *násikya* sound; as दंव dew = दंव; ओंसकर्णे to pierce = *bhōsakarṇē*; साई a religious mendicant = *sā'ī*.

It assumes the *násikya* sound, also, when it is placed over the final letter of a Maráthí word; क्क *kā*, a musical note. In Sanskrit क्क would be pronounced as कम् *kam*.

(b) In all Sanskrit words, the Anusvára assumes either the *provincial*, or the *classical* sound.

1. The Anusvára followed by र *ra*, श *śa*, ष *sha*, स *sa*, and ह *ha*, assumes the *provincial* sound, *i.e.* the sound of *nv*. Thus

संरक्षण protection = *sanvrakṣaṇa*.

संशय a doubt = *sanvśaya*.

संसार the world = *sanvsāra*.

संहार massacre = *sanhára*.

(2) The Anusvára followed by य *ya*, ल *la*, and व *va*, takes the *classical* sound; *i.e.* it doubles the letters य, ल, and व, giving them a slightly nasalised sound (§ 30, 4):—

संयोग junction = संय्योग *sañyoga*.

संलग्न connection = संल्लग्न *sañlagna*.

संवाद conversation = संव्वाद *sañvāda*.

*Note.*—"Besides the five nasal letters, there are still three nasalised letters, the य्, ल्, and व्, or यँ, लँ, and वँ, *y, l, v*, which are used to represent a final म् *m*, if followed by an initial य् *y*, ल् *l*, व् *v*, and modified by the pronunciation of these three semi-vowels."—*Max-Müller*.

*Note.*—"The only consonants which have no corresponding nasals are र् *r*, श् *s*, ष् *sh*, स् *s*, and ह् *h*."—*Max-Müller*.

### *The Accent.*

§ 32. In Maráthí every word is uttered in an even tone, the initial syllable being alone, in the effort of utterance, slightly raised above the others; but accent, in the sense of *increased force*, as in English, is foreign to Maráthí, except in the three following instances:—

1. When a letter is followed by a compound letter, it is accented; as घट् *ghatt*, forcibly; पक्का *pakka*, complete.

§ 33. The accent is either *weak*, or *strong*. If the compound letter is composed of strong letters (§ 16), the accent is strong, but if of weak letters, it is weak.

I.—*Strong*: खड्ग a sword; शब्द a word; भक्त a devotee; मुक्ति salvation.

II.—*Mixed*: कङ्कण a bracelet; चक्षु a beak; चंद्र the moon; लग्न marriage; शुष्क dry; पुस्तक a book; मार्ग a road; सर्प a serpent; सत्य truth; मद्य wine.

III.—*Weak*: अन्य other; अरण्य a desert; कर्ण a ear; कृष्ण *Krishna*; चौर्य theft; मौल्य price.

*Note.*—In English the double letters are pronounced as single letters, but not so in Maráthí. In English the adjective "better" is pronounced as बेटर, not बेहतर, and consequently Englishmen are apt to pronounce words like उद्देश *uddeś* aim, as *udeś*, without a strong force.

2. When a letter has the Anusvára over it, it is usually accented; बंड *band*, a rebellion. If the Anusvára is *násikya* (§ 30, 2), it is not accented; कांटा *kā'tá*, a thorn; द्रव *dāv*, dew.

3. When a letter is followed by a Visarga, it is fully accented; दुःख *duhkha*, grief.

*Note.*—In versification, the accented letters, though short, are reckoned as long, and equal to two *mātrās* or moments.

*Note.*—In Latin, Greek, and Sanskrit, “the ordinary accented syllable is described as one uttered in a higher tone than the rest. In each one, moreover, is recognised a second accent, a ‘circumflex,’ which is defined as a combination of a higher and a lower tone within the limits of the same syllable, a downward leap or shot of the voice. A syllable is, according to Sanskrit grammarians, उदात्त (‘taken up, varied, elevated’) or acute अनुदात्त (‘not raised, elevated’), or grave, and स्वरित (‘toned’) or circumflex.”—*Whitney*.

### RULES ON SPELLING.

§ 34. The following rules on spelling apply to Marāṭhī words only. The Sanskrit words occurring in the language cannot be reduced to any fixed rules of orthography.

1. All words ending in इ and उ take the long vowels ; गढी a fortress ; बाई a lady ; लाडू a sweet cake ; ऊ a louse.

2. When a word ends in the inherent अ, the preceding इ or उ is always long ; पीठ flour ; लाकूड wood. But if the इ or उ has an Anusvāra over it, the vowels are short ; चिच तamarind ; ऊँट a camel.

3. The short इ or उ in any other position is always short ; शिवण sewing ; फुकट gratis ; भुसकट chaff ; भुगा powder.

4. When a word is inflected, the penultimate, if long इ or उ, is shortened ; मीठ *mīṭh*, salt, मिठास *mīṭhās*, to salt ; सेंदूर *śendūr*, red lead, सेंदुरास *śendurās*, to red lead. In a word of three or more syllables, the penultimate इ or उ, may be, in inflection, either shortened, or changed to अ ; as उंशीर a rat, उंशिरानें or उंशिरानें by a rat ; इऊत an inkstand, इउतीची or इवतीची of an inkstand.

*Note.*—The penultimate इ or उ of Sanskrit words, if long, may or may not be shortened in inflection ; नीति virtue, नी or नीतीस to virtue.

5. None but Sanskrit words may end in a short इ or उ ; मति intelligence ; भानु the sun.

6. In inflection, the termination affixed, if beginning with a vowel, displaces the final vowel of the word to which it is joined; as घर a house + ई = घरी in a house; कर do thou + ईन = करीन I shall do; गाडी a carriage + ईला = गाडीला to a carriage. But if the root is a monosyllable, both the vowel of the termination and of the root retain their places; ने take thou + ईल = नेईल he will take. आ in combination with the ई or ए of the root is changed to या, and ओ is changed to वो; ने + आ = न्या take ye; पी + आ = प्या drink ye; वे take thou + ओ = वेवो may he take; पी + ओ = पिवो may he drink. ओ before आ is also changed to वो; जा go thou + ओ = जावो may he go.

7. When postpositions are affixed, the final अ of the root is always displaced; घर a house + आंत in = घरांत in a house. If the final vowel is any other than अ, it usually retains its place; गाडी a carriage + आंत in = गाडींत in a carriage.

8. All neuter words, not ending in अ, take an *Anusvára* over the final letter, मोती a pearl; लेंकरुं a child.

9. Finally ई is preferable to यी; बाई a lady, not बायी, but the abbreviated form in य, as बाय, is correct.

## CHAPTER IV.

### Etymology.

#### GENERAL OBSERVATIONS ON THE CLASSIFICATION AND INFLECTION OF WORDS.

§ 35—§ 47.

§ 35. Etymology treats of the *Classification* (जाति), *Inflection* (प्रत्यय), and *Derivation* (व्युत्पत्ति) of words.

§ 36. Words are divided into three principal classes, viz. *Nouns* (संज्ञा), *Verbs* (क्रियापद), and *Particles* (अव्यय).

§ 37. Under nouns or names are comprehended *Sub-*

*stantives*, or names of things (नाम); *Adjectives*, or names of qualities (विशेषण); and *Pronouns*, or substitutes for nouns (सर्वनाम).

§ 38. Under Verbs are included such words as directly or indirectly affirm an action of a noun; those which affirm action directly are strictly verbs, and those which predicate action indirectly, are called *participles* (धातुसाधित), or words derived from verbs.

§ 39. Under Particles are included *Adverbs* (क्रियाविशेषण), or words describing actions; *Postpositions* (शब्दयोगी), or words connecting words; *Conjunctions* (उभयान्वयी), or words connecting clauses; and *Interjections* (उद्गारवाचक), or words denoting a sudden emotion.

*Note.*—Adverbs “are claimed by some to be properly case forms of pronouns,” originally denoting place and direction, and latterly converted into words of time.

Postpositions are of more recent origin, “created a separate part of speech by the swinging away of certain adverbs from apprehended relation to the verb, and their connection in idea with the noun-cases which their addition to the verb had caused to be construed with it.”

“Conjunctions . . . are of secondary origin, being among the most characteristic products of the historical development of speech. To be able to part clauses together into periods, with due determination of their relation to one another, is a step beyond the power to put words alike determinately together into clauses.”—*Whitney*.

§ 40. Words of the first two classes, viz. the Nouns and Verbs, are *inflected*, i.e. modified in their terminating letters to express their relation to other words in the sentence; those of the last class, viz. the Particles, are *uninflected*.

*Note.*—Adverbs and postpositions, ending in आ, are inflected (§ 47); तो घरा भोंवताला फिरला, He walked round the house; ती त्या झाडाच्या भोंवताली चांगली नाचली, She danced well round the tree. In both of the above sentences the postposition भोंवताला around, is changed to agree with the agents तो he and ती she, while in the last, the adverb चांगला is modified to agree with the agent ती she.

§ 41. The inflection of a noun, called the *case-ending*, indicates its *case* (कारक), *number* (वचन), and *gender* (लिंग). The inflec-

tion of a verb, denominated the *personal-ending*, denotes its *gender*, *number*, *person* (पुरुष), *tense* (काळ), and *mood* (रूप). The distinctions of gender and number are common to both classes of words.

*Note.*—"The characteristic of the noun is the case-ending, as that of the verb is the personal-ending; case and number are to the noun what person and number are to the verb, fitting it to enter into definite relation with anything, &c."—*Whitney*.

§ 42. I.—Gender is a difference in words, or their inflections, indicating the distinction of sex लिंग, whether really existing or imagined to exist in objects; पुरुष a man, स्त्री a woman; घोडा a horse, घोडी a mare; दिवा a lamp, *m.*; भित्त a wall, *f.*

§ 43. II.—Number is a difference in the inflection of words, denoting whether the object is one, or many; लेंकरुं a child, लेंकरें children; बायको a woman, बायका women.

§ 44. There are three genders in Maráthí, viz. the *Masculine* पुल्लिंग, the *Feminine* स्त्रीलिंग, and the *Neuter* नपुंसकलिंग.

§ 45. The *Masculine* gender denotes objects of the male kind; the *Feminine*, objects of the female kind; and the *Neuter*, objects which are neither male nor female. Thus, masculine बाप a father, feminine आई a mother, neuter घर a house.

*Note.*—It is but natural that living beings should be considered as male or female, but in Maráthí, as in Sanskrit and all its offshoots, this distinction of sex belongs even to inanimate objects. Originally in Sanskrit, however, all lifeless objects were arranged under a separate class, called क्लीब *klib*, i.e. eunuch, but, gradually, the old limits were disregarded. For "language imparts life to what is inanimate, and, on the other hand, impairs the personality of what is by nature animate."—*Bopp*.

*Note.*—"Great classes of names are masculine or feminine partly by poetical analogy, by an imaginary estimate of their distinctive qualities, as like those of the one or the other sex in the higher animals, especially man; partly by grammatical analogy, by resemblance in formation to words of gender already established."—*Whitney*.

*Note.*—In English the natural distinction of genders is maintained, all inanimate objects being considered as neuter, i.e. of neither sex.

§ 46. There are two numbers in Maráthí, the *Singular*

(एकवचन) and the *Plural* (बहुवचन). The *Singular* number denotes one object, and the *Plural*, more than one.

*Note.*—In some languages, such as Sanskrit, Greek, Hebrew, Arabic, &c., there are three numbers, the singular, dual (द्विवचन), and plural; as रामः Ráma, रामौ two Rámas, and रामाः Rámas.

§ 47. The following terminations are usually employed to modify nouns, verbs, and even some particles, to indicate their *gender* and *number*; and they have been denominated in this book the *Principal Gender Terminations* :—

<i>Singular.</i>			<i>Plural.</i>		
M.	F.	N.	M.	F.	N.
आ	ई	एं	ए	आ	ई

#### EXAMPLES.

##### *Masculine.*

*Pron. Noun. Adj. Verb.*

<i>Singular</i>	आ	{ माझा घोडा काळा होता	My horse was black.
<i>Plural</i>	ए	{ माझे घोडे काळे होते	My horses were black.

##### *Feminine.*

<i>Singular</i>	ई	{ माझी घोडी काळी होती	My mare was black.
<i>Plural</i>	आ	{ माझ्या घोड्या काळ्या होत्या	My mares were black.

##### *Neuter.*

<i>Singular</i>	एं	{ माझे तळें मोठें होतें	My tank was large.
<i>Plural</i>	ई	{ माझीं तळीं मोठीं होतीं	My tanks were large.

*Note.*—These terminations are derived from Sanskrit. The masculine singular आ which, along with the feminine ई, is common to most of the Indian Sanskrit vernaculars, is derived from the Sanskrit visarga (:) changed to ओ in Prākṛit; thus, Sk. घोटकः a horse, Prāk. घोडा, M. घोडा. In Gujarati, the Prākṛit ओ is often retained, but in Maráthí it occurs only in one or two pronominal forms; Sk. जः who, Prāk. जो, M. जो. The feminine ई is generally employed even in Sanskrit “as a characteristic addition in the formation of the feminine bases; the feminine base महती great, springs from महत्. This holds good in Zend.”—*Bopp*. The neuter एं is the modification of the Sanskrit anusvár: Sk. अंडं an egg, M. अंडें; Sk. तं it, Prāk. तं, M. तें: In Gujarati it is changed to ऊ, and occasionally as well in Maráthí. When the Maráthí neuter forms indicate “a young one,” they assume ऊं, otherwise only एं; बकरूं a kid, लेंकरूं a child, तळें a tank. Some Maráthí forms drop the Prākṛit anusvár; Sk. गृहं a house, Prāk. गेहं,

**M. घर.** The anusvár is an appropriate expression of the neuter gender, “as it is less personal, less animated, and hence appropriated to the accusative as well as the nominative in the neuter.”—*Bopp*.

The Maráṭhí plural terminations could be easily traced to their Sanskrít originals in the following forms;—

*Plu. M. Sk.* सर्वे all, *Prák.* सव्वे, *M.* ए. (घोडे horses).

„ *F. Sk.* सर्वाः all, *Prák.* सव्वाओ or सव्वा, *M.* आ (घोड्या).

„ *N. Sk.* सर्वाणि all, *Prák.* सव्वाणि or सव्वाइ, *M.* इ (घोडी).

*Note.*—The feminine plural आ is changed to या or वा when the singular ends in ई or ऊ, in harmony with the Sanskrít rules of the Permutation of Letters; नदी a river + आ = नद्या rivers; जकू a leech + आ = जळवा leeches. In Hindi the presence of इ always changes the आ or ओ to या or यो; माली a gardener + ओने = मालीयोंने by gardeners; बुद्धि intellect + आं = बुद्धियां intellects.

## CHAPTER V.

### The Substantive (नाम).

#### DIVISION OF SUBSTANTIVES.

##### § 48—§ 63

§ 48. A substantive is the name of a being or thing, whether material or immaterial, or the name of its attribute, viewed as a distinct object; घर a house, देव God, मन mind, ज्ञान wisdom.

§ 49. The substantives are *proper* (विशेष), *common* (सामान्य), and *abstract* (भाववाचक).

§ 50. The proper noun is a name pertaining to a particular object; as रामा Rámá, पुणे Pūṇa.

§ 51. The common noun is a name common to every one of a class of objects; मानूस a man, गांव a village, पुस्तक a book.

§ 52. The abstract noun is the name of a quality, considered as a distinct entity; नम्रता humility, चांगुलपणा goodness.

*Note.*—A common noun has sometimes the force of a proper noun and *vice versa*; राणीचा जाहीरनामा तुम्ही पाहिला काय? Have you seen the proclamation of the Queen? In this sentence राणी denotes the



Queen Victoria ; तो केवळ राम होता, वचनाला फिरत नसे He was quite a Rāma ; he never swerved from his promise.

§ 53. A substantive is inflected to indicate its gender, number, and case (कारक).

### THE GENDER OF SUBSTANTIVES.

§ 54. The gender of Maráthí nouns can be determined neither by their *form* nor *signification*, and it is, consequently, impossible to give any precise rules on the subject. The following observations may, however, prove of some utility to the Maráthí student.

#### § 55. Rules for determining the Gender of Substantives by their Forms.

1. The Maráthí nouns ending in अ are of all the three genders.

2. The pure Maráthí substantives in आ are always masculine, but Sanskrit nouns ending in आ are either masculine or feminine ; M. आंबा a mango, *m.* ; M. दोरा a thread, *m.* ; Sk. कथा a tale, *f.* ; Sk. आत्मा spirit, *m.*

*Note.*—The following Sanskrit feminine words ending in आ are of common use in the language.

आज्ञा an order ; कथा a tale ; परीक्षा a trial ; विद्या science ; घटिका twenty-four minutes ; छाया a shade ; पूजा worship ; वेदना agony ; तारा a star, *m., f.* ; प्रजा the subject of a king ; भाषा a language ; व्यथा pain ; दशा state ; यात्रा a pilgrimage ; शिक्षा instructor ; सत्ता authority ; निदा a reproach ; वार्ता news ; सभा an assembly ; सूचना a suggestion ; हत्या murder.

*Note.*—Maráthí derivatives from Sanskrit words in आ sometimes retain the classical आ ; as M. जतरा, Sk. यात्रा pilgrimage.

*Note.*—The names of women and rivers usually end in आ :—

Names of women : चंद्रा, चांगुणा, चिमणा, मैना, रमा, सीता.

Names of rivers : कृष्णा, गंगा, नर्मदा, भीमा, यमुना.

*Obs.*—The names of women are courteously written with the final आ, and familiarly or contemptuously with ई ; as यमुना and यमुनी ; रमा and रमी. The vulgar change even the radical ई to आ to give the word a respectful form ; thus, भार्गीर्याबाई is changed to भार्गीर्याबाई ; आनंसीबाई to आनंदाबाई. The lawgiver Manu thus observes on the dignity of the open vowel आ, and its fitness, in consequence, to make up feminine names, “The names of women should be agreeable, soft, clear, captivating the fancy, auspicious, ending in long vowels, resembling words of benediction.”—*Manu* I., 30.

*Note.*—"The feminine in Sanskrit, both in the base and the case terminations, loves a luxurious fulness of form; and when it is distinguished from the other genders, in the base or the termination, it marks the distinction by broader and more sonant vowels."—*Bopp.*

*Obs.*—It is vulgar to address females above the rank of a menial without the honorific word **बाई** a lady, attached to the radical form, as **यसुनाबाई**, **राधाबाई**, **आनंदीबाई**; and foreigners should take special note of this. The modified form in **ई** instead of **आ**, should never be attempted to be used by foreigners, and they would be always on the safer side by habitually employing the full form in **बाई**.

*Note.*—The following Hindustani feminine words ending in **आ** are of common use in Maráthí :—**इजा** vexation; **परवा** care; **सुभा** full permission; **जमा** a collected sum; **पागा** a stable; **रजा** leave; **सजा** punishment; **जागा** a place, *m., f.*; **मजा** flavour, taste; **सहा** cream; **जिम्मा** charge, trust, *m., f.*; **तन्हा** a kind or sort; **बोलवा** rumour, *f., m.*; **सुंता** circumcision; **यहा** jesting; **मका** Indian corn, *m., f.*; **हवा** air; **दवा** medicine; **मनुका** raisins.

3. Maráthí nouns in **ई** are usually feminine, as **गाडी** a carriage. The following words are exceptions :—

(a) **पक्षा** a bird, *m.*; **मणी** a jewel; **हत्ती** an elephant, *m.*; **लोणी** butter, *n.*; **पाणी** water, *n.*

(b) All words denoting *profession, character, office, &c.*, are masculine; as **धोबी** a washerman; **माळी** a gardener; **वाटाडी** a guide; **कारभारी** a manager; **पापी** a sinner, &c.

(c) All words ending in **ई**, having an anusvár on them, are neuter; **मोती** a pearl. (See para. 8.)

4. The nouns ending in short **इ** and **उ** are pure Sanskrit words, and belong to all the three genders; **कवि** a poet, *m.*; **मति** intelligence, *f.*; **अस्थि** bone, *n.*; **भानु** the sun, *m.*; **धेनु** a cow, *f.*

5. The nouns in **ऊ**, which are very few, belong to all the three genders.

6. The nouns in **ए** and **ऐ** are feminine, but those in the nasalised **एं**, are neuter. The feminine nouns in **ए** and **ऐ** are but two or three, and are usually written with **य** or **ई**; as **तिवै** a tripod, being written as **तिवय** or **तिवई**; **सवै** a habit, as **सवय** or **सवई**.

7. There are some seven or eight words in the language which end in **ओ** and **औ**, and which, except **बायको** a woman, *f.*,

are masculine ; as लाहो covetousness, *m.* ; पै a mark on a die, *m.* The final औ is often changed to अऊ or अव, as पै, or पऊ or पव. The word मोहो bees' nest, is either masculine or neuter.

*Note.*—The solitary feminine word in औ, is thus formed ; Sk. मातृ a mother, Prak. माई or माय, M. माय or बाय ; and the बाय with the diminutive suffix कू or को makes बायकू, or बायको a little mother or a wife. Similar forms exist in Gujarati ; बायडी.

*Note.*—"Few monosyllabic primary forms end in Sanskrit in the diphthongs, not any at all in ए ; in ऐ only ऐ *m.*, ऐ being changed in many languages to या." "Primary forms in औ are rare in Sanskrit ; the only ones known to me are द्यौ heaven, and गौ cow." "I know only two words in Sanskrit which end in औ, नौ a ship, and ग्लौ moon."  
—Bopp.

8. The Maráthí nouns ending in the anusvár are all neuter ; मोती a pearl, कुंकू a red powder, भाँडे a vessel.

*Note.*—"The euphonic *n* is most frequently employed by the neuter gender, less so by the masculine, and most rarely by the feminine," in the Sanskrit language.—Bopp.

9. A compound noun takes the gender of its last member ; भाजीपाला vegetables, *m. sing.*, नाकडोळे nose and eyes, *m. plu.*

### § 58. Rules for determining the Gender of Substantives by their Signification.

1. Names of living beings are according to their sex either masculine or feminine ; सुलगा a boy *m.*, सुलगी a girl *f.*

*Note.*—Some nouns expressing a person may denote either a male or a female ; as माणूस a person. When these nouns are used without any reference to the sex of the individual named, they are considered to be in the neuter gender ; तो पोर कुण्ड्याचा ? Is it a Kunbí boy ? तें पोर कोणाचें हे ? Whose child is that ? तें माणूस नाहीं, It is not a human being.

*Note.*—Many names of animals have a standing form common to animals of both sexes ; these are what are called *class names*. Thus कोल्हा is a male jackal, or a jackal generally, male or female. The following are the principal standing-forms : आखल a bear, *f.* ; उंट a camel, *m.* ; डुकर a pig, *n.*, a hog, *m.* ; कुत्ता a dog, *m.* ; मांजर a cat, *f.* ; कोंबडी a hen, *f.* ; ह्येस a she-buffalo, *f.* ; खुबुतर a pigeon, *n.* ; मेंढर a sheep, *n.* ; गाय a cow, *f.* ; शेळी, बकरी a she-goat, *f.* ; घोडा a horse, *m.* ; हरण a deer, *n.*

2. The names of large and powerful inanimate objects are often masculine ; डोंगर a mountain, समुद्र the sea, सूर्य the sun.

*Note.*—Some names of inanimate objects are of more than one gender ; तारा a star, *f., m.* ; ढग *n., m.* ; दुकान *n., f.* ; पितळ *f., n.* The masculine gender is preferred in the Dakhan : in the Konkan, तारा a star, is always feminine, and ढग a cloud, neuter.

§ 57. Imperfect as these rules are, they will be found useful by the intelligent student of Maráthí. He will, however, be greatly helped in determining the gender of the nouns in the *reading lesson* by the *inflections* of the adjectives, pronouns, verbs and adverbs which may relate to them. Thus in the sentence हें मोठें पुस्तक रामानें चांगलें वाचिलें, Ráma read this large book well, the neuter gender of the noun पुस्तक is indicated by the demonstrative pronoun हें this, the adjective मोठें large, the adverb चांगलें well, and the verb वाचिलें read.

*Rules for deriving Feminine and Neuter Forms from Masculine Nouns.*

§ 58. Substantives, denoting males, have sometimes corresponding feminine and neuter forms, and these feminine and neuter forms are of two kinds—

(1) Some are derived from the root by means of *suffixes*, and (2) some are *distinct original words* :—

1. Derivatives: मेंढा a ram ; मेंढी a ewe ; आज्ञा a grandfather ; आज्ञी a grandmother.

2. Distinct words: ऊँट a he-camel ; साँड a she-camel ; पुरुष a man ; स्त्री or बायको a woman.

§ 59. I.—*Derivative Forms.*

1. When a Maráthí word ending in आ indicates a living being, whether rational or irrational, it is usually in the masculine gender (see § 55, 2,) and assumes ई and ए to make up its feminine and neuter forms. The neuter form, however,

is not so commonly derived as the feminine, particularly in reference to nouns denoting human beings. Thus :

<i>Masculine.</i>	<i>Feminine.</i>	<i>Neuter.</i>
आजा a grandfather	आजी a grandmother	
काका a paternal uncle	काकी a paternal aunt	
मामा a maternal uncle	मामी a maternal aunt	
दादा an elderly man	दादी an elderly woman	
सुलगा a boy	सुलगी a girl	सुलगें
कुत्ता a dog	कुत्री a bitch	कुत्तें
कोल्हा a fox	कोल्ही a vixen	कोल्हें
घोडा a horse	घोडी a mare	घोडें
बकरा a he-goat	बकरी a she-goat	बकरें
मेंढा a ram	मेंढी a ewe	मेंढें
लांडगा a he-wolf	लांडगी a she-wolf	लांडगें.

*Note.*—मावळा a maternal uncle, makes मावळण (Sk. मातुलानि) a maternal aunt, not मावळी.

*Note.*—Words denoting professions, characters, &c. substitute ईण for ई; hence, मराठा a Maráthá, मराठीण a Maráthá woman. (See § 61, 1.)

§ 60. Some nouns assume two neuter inflections, viz. ऊं and एं; as बकरा a he-goat, बकरी a she-goat, and बकरू a kid, or बकरें. Of these two neuter forms the one in ऊं denotes “a young animal,” and that in एं, “the species generally without reference to the sex,” or “an individual in contempt.” Thus तें बकरू आण Bring that kid; हें बकरें कोणाचें? Whose goat is that? The form in ऊं may have a synonymous word, not cognate with it; as बकरू or करडू a kid; मेंढरू or कोंकरू a lamb. But sometimes the derivative form may be wanting; as घोडा a horse, घोडी a mare, and शिंगरू a foal, not घोडूं.

*Note.*—The word लेंक, denoting a son or daughter, has a neuter form in रुं, as लेंकरू a child.

*Note.*—When nouns take only the neuter ऊं, and not एं as well, the neuter form in ऊं may not imply “a young animal,” but an individual in contempt; गायरू a cow, in endearment or disparagement; बाघरू a tiger.

§ 61. Nouns ending in any other vowel than **आ**, and implying living beings, rational as well as irrational, make up their feminine forms by affixing either **ई** or **ईण**. Some of these may assume the neuter **कं** to form neuter diminutives. Thus, **वाघ** a tiger, **वाघीण** a tigress; **वाघकं** a tiger in contempt. The terminations **ई** and **ईण** are affixed according to the following rules :—

1. Masculine nouns indicating *persons* are modified only if they express *surnames, characters, castes, professions, &c.*; and, then, they assume **ईण** alone. Thus, *surnames*: **पवार** Powar, *m.*, **पवारीण** *f.*; **खिस्ती** Khisti, *m.*, **खिस्तीण** *f.*; **रानडा** Ránadá, *m.*, **रानडीण** *f.*; **चिपळोणकर** Chiploṇkar, *m.*, **चिपळोणकरीण** *f.* *Castes, professions*: **सोनार** a goldsmith, **सोनारीण** *f.*; **भट** a Brahman priest, **भटीण** *f.*; **मराठा** a Maráṭhā, **मराठीण** *f.*; **परभू** a Parbhú, **परभीण** *f.*; **धोबी** a washerman, **धोबीण** *f.* *Characters*: **पापी** a sinner, **पापीण** *f.*; **कोडी** a leper, **कोडीण** *f.*

*Note.*—Surnames, words denoting castes, &c., may end in **आ** and yet take the feminine suffix **ईण**; as **गोरा** Gorá, **गोरीण**; **कानडा** a Kanarese man, **कानडीण**.

*Note.*—The words **देव** a god, **ब्राह्मण** a Brahman, **दास** a slave, **शूद्र** a Śúdra, which are pure Sanskrit words, assume only **ई**; as **देवी** a goddess, **ब्राह्मणी** a Brahman woman, **दासी** a female slave, **शूद्री** a Śúdrī. **गवळी** a cowherd, makes **गवळण** a cowherdess.

*Note.*—Some Persian words derived from Urdu, such as **मोगल** a Mogul, **मेहतर** a sweeper, take **आणी** for **ईण**; as **मोगल**, **मोगलाणी** *f.*; **मेहतर**, **मेहतराणी** *f.*

2. Masculine nouns indicating *irrational animals*, assume either **ई** or **ईण** to make up the feminine forms. These terminations are affixed in the following manner :—

(a) **Maráṭhī** words, composed only of two syllables, assume **ईण**; thus, **उंट** a camel, **उंटीण** *f.*; **वाघ** a tiger, **वाघीण** *f.*; **सिंह** a lion, **सिंहीण** *f.* (in poetry, **सिंही**); **हत्ती** an elephant, **हत्तीण** *f.*

(b) Pure Sanskrit words of two syllables, not quite naturalised in the language, assume **ई**; thus **शृग** a deer, **शृगी** *f.*; **हंस** a swan, **हंसी** *f.*

(c) Maráthí polysyllabic words assume ई; thus उंदीर a mouse, उंदरी *f.*; गोचीड a dog-louse, गोचडी *f.*; गाढव an ass, गाढवी *f.*; डेंकूण a bug, डेंकणी *f.*; पोपट a parrot, पोपटी *f.*; बेडूक a frog, बेडकी *f.*; माकड a monkey, माकडी *f.*; सांबर an ell, सांबरी *f.*; हरण a deer, हरणी *f.*

§ 62. The names of inanimate objects are sometimes modified in Maráthí by the gender terminations, आ *m.*, ई *f.*, and ए *n.*, to express the following senses:—

1. The sense of *hugeness* or *clumsiness* is indicated by the masculine termination आ; thus, the radical form भाकर bread, by the addition of आ, becomes भाकरा, signifying a huge loaf of bread; from कातर a pair of scissors, कातरा a huge pair of scissors; गाडा a cart, from गाडी a carriage.

2. The sense of *softness* or *delicacy* is expressed by the feminine ई; भाकरी a loaf of bread, but भाकरा a huge loaf of bread; पोळा a large cake, पोळी a cake. When there are two feminine forms, one in अ and the other in ई, that in ई is softer than that in अ; as त्यानें भाकरी खाली is softer than त्यानें भाकर खाली he ate bread. The vigorous inhabitants of the Dakhan use the form in अ, but the soft Konkanis, that in ई.

*Note.*—इ being a light and feeble vowel, naturally indicates the feminine gender. अ and आ are grander than the corresponding quantity of the vowel इ. “In Latin, also, *i* may be considered as lighter than *a*.”—Bopp.

3. The sense of *indifference* or *contempt* is denoted by the neuter inflection ए; गाडें from गाडी a carriage, denotes a carriage in contempt. Thus, ही गाडी कोणाची? whose carriage is this? हें गाडें कोणाचें? whose miserable apology for a carriage is this? हा गाडा कोणाचा? whose cart or waggon is this?

*Note.*—Sometimes डें is used to make up the neuter termination of contempt; गळ्यांत शेरडें (शेर + डें) बाळगून त्याचा आचार शूद्राचा, though he wears the (sacred) cord (revilingly), he acts like a Śūdra.

*Note.*—The neuter inflection डें and its masculine and feminine forms डा and डी, are affixed to nouns denoting persons, as well as things, to

produce forms of contempt; हा कासारडा कशाला आला? why has this miserable fellow of a coppersmith come? ती भिकारडी आली that miserable beggar woman has come; असे भिकारडे चाळे काय कामाचे of what profit are such beggarly pranks?

The डा may also be employed by way of endearment; गरीब बापडा, काय करील, poor fellow, what could he do?

When the word is dissyllabic, it assumes उरडा instead of simple डा; भट a Brahman priest, भटुरडा.

डा may be substituted by दा, ला, ला &c.; गांव a village, गांवडे a small village.

*Note.*—The forms of the word दोर are peculiar; दोर a rope, *m.*; दोरा a thread, *m.*; दोरी a string, *f.*; दोरडे a string in contempt, *n.*

*Note.*—"The neuter prefers the greatest conciseness, and distinguishes itself from the masculine, not in the base only, but in the nominative and its perfect counterpart, the accusative; in the vocative, also, where this is the same as the nominative." The distinguishing sign of the neuter, which is the anusvār, is, as has been remarked above, the least personal and animated of all the grammatical sounds, and therefore fitted to express the sense of contempt.—Bopp.

## II.—Distinct Feminine Words:—

§ 63. The following words do not derive the feminine forms from the root, but assume distinct words. Thus,

उंट a he-camel	सांड a she-camel
काळवीट a male antelope	हरणी a female antelope
हीर a brother-in-law	जाऊ a sister-in-law
नवरा a husband	बायको a wife
पिता a father	माता a mother
पुरुष a man	स्त्री, बायको a woman
बाप a father	आई a mother
बैल an ox	गाय a cow
बोकड a he-goat	शेळी a she-goat
बोका a he-cat	मांजर a she-cat
भाऊ a brother	बहीण a sister
मोर a peacock	लांडोर a pea-hen
राजा a king	राणी a queen
रेडा a he-buffalo	हैस a she-buffalo
वाध्या a male devotee	सुरळी a female devotee
सासरा a father-in-law	साम्हा a mother-in-law



## CHAPTER VI.

### Numbers of Substantives.

#### § 64—§ 65.

§ 64. In Marāṭhī the plural of nouns is formed in the following way :—

#### *Masculine Nouns.*

1. All Masculine nouns, except those ending in आ, remain unchanged in the plural; the nouns ending in आ change their final vowel to ए.

- |     |                         |                                |
|-----|-------------------------|--------------------------------|
| (1) | <i>Sing. and Plural</i> | बाप a father, or fathers.      |
|     | ”                       | माळी a gardener, or gardeners. |
|     | ”                       | लाडू a cake, or cakes.         |
|     | ”                       | लाहो covetousness.             |
|     | ”                       | पै a mark, or marks on a die.  |

- (2) *Sing.* आंबा a mango; *Plu.* आंबे mangoes.

#### *Feminine Nouns.*

2. All Feminine nouns, except the nouns ending in अ, which belong to the first declension (§ 95), assume आ in the plural; the nouns in अ of the first declension assume ई.

- | (1) <i>Singular.</i> | <i>Plural.</i>                     |
|----------------------|------------------------------------|
| वाट a way            | वाटा ways                          |
| कथा a tale           | कथा tales                          |
| गाडी a carriage      | गाड्या carriages                   |
| बी a seed            | बिया (or ब्या in the Dakhan) seeds |
| ऊ a louse            | उवा (or वा in the Dakhan) lice     |

*Singular.**Plural.*

जळू a leech

जळवा leeches

सवे (सवई) a habit

सवया habits

तिवै (तिवई) a tripod

तिवया tripods

बायको a wife

बायका wives

*Note.*—Some words of foreign origin ending in ऊ may not assume आ in the plural; as बाजू (Pers.) a side, *plu.* बाजू sides. In the Konkan they are sometimes inflected, as बाजू, बाज्वा.

*Note.*—The plural inflection आ, in union with the final ई and ऊ, is changed to या and वा respectively.

*Note.*—सू a needle makes सूया in the plural, as its genuine form is सुई (Sk. सूची).

(2) *Sing.* भित्त a wall, *plu.* भित्ती walls.

*Neuter Nouns.*

3. All Neuter nouns, except those ending in एं, assume एं in the plural: the nouns ending in एं assume ई in the plural.

(1) *Singular.**Plural.*

घर a house

घरें houses

मोती a pearl

मोतियें pearls

लेंकरू a child

लेंकरें children

तारू a ship

तावें ships

निंबू a lime

निंबें limes

*Note.*—Nouns ending in ई and ऊ change the ए to ये and वे respectively. The neuter diminutives, (§ 100, *Note* 3,) which end in डू, रुं, लें, &c.; and others specified in § 100, *Note* 2, retain however the plural एं, as लेंकरू a child, लेंकरें children; करडू a kid, करडें kids; पिलू a cub, पिलें cubs; निंबू a lime, निंबें limes.

(2) *Singular* तळें a tank.

*Plural* तळां tanks.

*Masculine, Feminine and Neuter Nouns ending in इ and उ.*

4. The nouns terminating in the short इ and उ are pure Sanskrit words, and they do not change in the plural. Thus, *Masculine*, कवि a poet or poets; *Feminine*, मति intelligence or intelligences; अणु an atom or atoms; धेनु a cow or cows; *Neuter*, अस्थि a bone or bones.

*A Table of the Plural Inflections.*

Masculine.	Feminine.	Neuter.
No change (or ए)	आ (or ई)	एं (or ईं)

*Note.*—(a) Names of materials and abstract nouns are usually used in the singular number, as ताँबें copper; साखर sugar; चांगुलपणा goodness. The names of materials are employed in the plural when varieties are indicated; बाजारांतील सर्व साखरा पाहिल्या I saw all the sugars in the bazar.

(b) Some nouns have only a plural form; सुस्त्रया arms, as tied behind the back.

(c) Some nouns have both collective and plural forms; पैसा is singular in form, but denotes one or many; पैसे is plural. पैका is used only in the collective sense of पैसा. Thus, एक पैसा, दोन पैसे, चार पैसे one pice, two pice, four pice; त्याचा सर्व पैसा or पैका नार्हिसा झाला all his money was lost.

(d) Some nouns have two singular, but one plural form; नारळ or नारळी a cocoanut tree, plural नारळी cocoanut trees.

(e) Some nouns have two singular, and two plural forms; भाकरी or भाकर a loaf of bread, plural भाकऱ्या or भाकरी loaves of bread; केळ or केळ a plantain, plural केळी or केळे plantains. The latter forms are common in the Dakhan, and the former in the Konkan.

(f) Some words ending in ई or य in the singular, have corresponding forms in the plural; बाई or बाय a lady, plural बाई or बाया ladies; आई or आय, mother, plural आई or आया mothers; गाई or गाय a cow, plural गाई or गाया cows. The forms in ई, both singular and plural, are classical, and those in य and या colloquial. The plural forms in ई are used respectfully, as well as to denote the sense of plurality, while those in य simply express the latter sense. बाई आल्या होत्या, the lady had come; बाया आल्या होत्या, the ladies had come; आमच्या दोघींच्या आई जिवंत आहेत, the mothers of both of us are alive.

§ 65. The following table will be found helpful in determining the plural form of a noun by the terminating vowel of its root. For instance, the plural inflection of बायको a woman, must be आ making up बायका, as आ stands opposite to the vowel ओ in the column superscribed Feminine.

Terminating Vowels of the Root.	Plural Inflections.		
	<i>Masculine.</i>	<i>Feminine.</i>	<i>Neuter.</i>
अ	No change.	आ, ई	ए
आ	ए	आ	.....
इ	No change.	No change.	No change.
ई	No change.	आ	इ
उ	No change.	No change.	No change.
ऊ	No change.	आ	एं
ए	.....	आ	ई
ऐ	.....	आ	.....
ओ	No change.	आ	.....
औ	No change.	.....	.....

## CHAPTER VII.

## Cases of Substantives.

## § 66—§ 80.

§ 66. A case is that inflected form of the noun by which its relation to other words in the sentence is indicated; as तो प्रसंग शाहू राज्याच्या मरणानें निर्माण झाला that opportunity presented itself by the death of king Sháhú. In this sentence, the modified form राज्याच्या of the noun राजा, indicates its relation to the succeeding word मरणानें, and the modified form मरणानें is related to the verb निर्माण झाला.

§ 67. The inflections employed to modify nouns for this purpose are denominated विभक्ति (case-endings), and there are eight principal relations expressed by these inflections. Hence there are eight Cases (कारक) in Maráthí.

*Note.*—The Maráthí case inflections are derived, as will be shown below, from the Sanskrit through the Prákrit, and the Sanskrit origi-

nals are, in their turn, modifications or corruptions of demonstrative pronouns.

“ The case terminations express the reciprocal relations of nouns, principally and originally referred only to nouns, but from space were extended also to time and cause, the relations of the persons spoken of, to one another.”

“ According to their origin they are, for the most part, pronouns.” These “ exponents of the relations of space have been naturally taken from those words which express personality, with their inherent secondary idea of room, of that which is near or more distant, of that which is on this or that side.”

“ In the more sunken, insensible sense of the language, the spiritually dead case terminations are, in their signification of space, replaced, supported, and explained by postpositions.”—*Bopp*.

§ 68. The Maráthí eight cases are thus enumerated :—

- |                        |    |          |                      |
|------------------------|----|----------|----------------------|
| 1. <i>Nominative</i>   | or | कर्त्ता  | also (प्रथमा first). |
| 2. <i>Accusative</i>   | or | कर्म     | (द्वितीया second).   |
| 3. <i>Instrumental</i> | or | करण      | (तृतीया third).      |
| 4. <i>Dative</i>       | or | संप्रदान | (चतुर्थी fourth).    |
| 5. <i>Ablative</i>     | or | अपादान   | (पंचमी fifth).       |
| 6. <i>Genitive</i>     | or | संबंध    | (षष्ठी sixth).       |
| 7. <i>Locative</i>     | or | अधिकरण   | (सप्तमी seventh).    |
| 8. <i>Vocative</i>     | or | संबोधन   |                      |

§ 69. The Nominative case (कर्त्ता कारक) is the radical form of the noun, and expresses the agent कर्त्ता of an action, or the verb; as हरि ईश्वराची प्रार्थना करितो Hari prays to God. In this sentence हरि Hari is the nominative case.

§ 70. The Accusative case (कर्म कारक) is, like the Nominative, uninflected, and expresses the *immediate object* (कर्म) in which the action of the verb terminates; as प्रथम बाबरानें हें शहर घेतलें, first Bábar took this city. The word शहर is the Accusative case. The form of the Accusative does not differ from that of the Nominative.

*Note.*—In Sanskrit, as well as in Prákrit, the Nominative and

Accusative have distinct inflections, both of which are dropped in Maráthí; hence the identity of their forms:—

*Nom.* Sk. देवः, Prák. देवो, M. देव.

*Acc.* Sk. देवं, Prák. देवं, M. देव.

*Note.*—The nasal sign of the accusative is dropped in several other languages besides Maráthí and the other Indian Aryan vernaculars. In Gothic substantives, as well neuter as masculine, the case sign *m* is wanting. “Even in Sanskrit this *m* is dropped in words ending in इ and उ; probably वारि was वारिम् and मधु, मधुम्; in किम् from the stem कि, there is a trace of it.”—*Bopp*.

*Note.*—The Accusative being the most dependent case, the most perfect counterpart of the Nominative, the nasal is its characteristic sign in many languages, such as Sanskrit, Zend, Greek, Latin, &c. The nasal “is less personal, less animated, and hence appropriated to the accusative as well as to the nominative in the neuter.”—*Bopp*.

*Note.*—Though this feebleness and inferiority of the accusative is not discernible in Maráthí, so far as its form is concerned, still it is quite clear from the *use* which is made of it in the language. It is never used when the object of a verb is a word denoting a *person*; तो गोविंदाला मारितो, he beats Govind, not तो गोविंद मारितो; but तो दगड मारितो, he pelts stones, is correct, as दगड expresses an inanimate object. This incompetency of the accusative to represent a person is common to Hindi, Gujarati, &c. In Hindi, even a word denoting a lifeless object is put in the dative case, when it is necessary to make it emphatic; हरीने उस पथरको उड़ाया Hari took up that stone. The sentence, “Hari took up a stone,” would be rendered with an accusative object, thus हरीने पथर उड़ाया. This idiom is not altogether foreign to Maráthí; ह्या नासक्या आंब्याला काय मी खाऊं? तुझा आमह असला तर खाऊन टाकीन, what, shall I eat this rotten mango? If you insist, I will eat it up. The accusative object would not be so emphatic; हा नासका आंबा काय मी खाऊं?

§ 71. The Instrumental case (करण कारक) is inflected by means of the terminating नें singular and नीं plural, and indicates the instrument (करण) of an action; स्थाने तरवारीने राज्याचा शिरच्छेद केला, he beheaded the king with a sword; आपण डोळ्यांनी पाहतो, we see with our eyes.

*Note.*—The instrumental termination is derived from the Sanskrit through the Prákrit:—

*Singular Instrumental* Sk. देवेन, Prák. देवेण, M. देवाने.

*Plural* “ “ देवैः Prák. देवाहिं, M. देवाहीं—नीं.

The Plural **नीं** is evidently a modification of the Singular **नें**, and it has almost entirely superseded the old form **हीं**.

*Note.*—Since it is neuter nouns ending in **तुं** that alone assume **ईं** in the plural, the case ending **नें**, which in the plural is changed to **नीं**, must originally have really had an anusvār over it, as all neuter nouns ending in **तुं** have, otherwise it could never have been changed to **नीं** in the plural; hence both **नें** and **नीं** should be nasalised.

§ 72. The Dative case (संप्रदान कारक) is inflected by **स**, **ला** singular, and **स**, **ला**, **ना** plural, and expresses the idea of a recipient or donee; पादशाहानें अबदुल्लास जीवदान दिलें, the emperor spared Abdulla's life.

*Note.*—The inflections of the dative are partly derived from Sanskrit, and partly from Maráthí: the **स** and **ना** are of Sanskrit origin, and **ला** is a corruption of the Maráthí postposition **लागीं** near (**लागणे** to touch Sk. लग्न). Both **स** and **ना** are modifications of the Sanskrit genitive terminations **स्य** and **नां**; thus,

*Singular Genitive* Sk. देवस्य, Prák. देवस्स, M. देवास (Dative).

*Plural* „ „ देवानां, Prák. देवाणं, M. देवांना (Dative).

The Prákrit, through which Maráthí is immediately derived, being deficient in the dative case, substituted the forms of the genitive for it; and hence the identity of the Maráthí dative inflections with those of the classical genitive. The Gujarati and Hindi dative forms claim the same origin.

§ 73. The Ablative case (अपादान कारक) is made up by the inflection **ऊन** or **हून**, and expresses the relation of separation; तो घरून आला, he came from home; मी पुण्याहून साताऱ्यास गेलों, I went from Puna to Sattara.

*Note.*—The Ablative **हून** or **ऊन** is a corruption of the Prákrit **हितो** or **सुतो**. The termination **हितो** has a causal sense in Prákrit, and **सुतो**, local; and in Maráthí **हून** is often causal, and **ऊन** (**सुतो**) is always local, and chiefly affixed to local particles, as मध्ये inside + **ऊन** = मधून from inside; तूं घरामधून कां ओरडतोस? why do you shout from inside the house? तो मजहून मोठा आहे he is bigger than I.

*Note.*—The Ablative **हून** may convey a local, as well as a causal, sense when it is affixed to nouns that signify a *place*; तो घरहून आला, he came from the house; ह्या घरहून तें घर लहान आहे, that house is smaller than this.

§ 74. The Genitive case (संबंध कारक) is the substantive inflected by चा, and expresses the relation of origin, or possession, existing between two objects; ह्या बलाढ्य वजीराचा मृत्यु छावणीत झाला, the death of this brave minister occurred in the camp. The relation between the two nouns वजीर and मृत्यु is indicated by the inflection चा.

§ 75. The Genitive case is adjectival in character, and may be said to qualify the noun by which it is governed. Hence it is modified like an adjective to agree with the noun it refers to:—

*Masc. sing.* त्याचा घोडा his horse, *plu.* त्याचे घोडे his horses.

*Fem.* ,, त्याची घोडी his mare, ,, त्याच्या घोड्या his mares.

*Neut.* ,, त्याचें घोडें his horse, ,, त्याचीं घोडीं his horses.

*Note.*—The genitive चा is the modification of the Sanskrit genitive inflection स्य, Prākṛit स्स. In the dative form, which is derived from the same classical source, the स्य or स्स is reduced simply to स, but in the genitive, it is changed, by way of variety, to च or चा. In Mahārāshtra, the स and च (*tsa*), which is the Marāṭhī sound of च (*cha*), are always interchangeable; thus सोसत नाहीं, I can't bear, or सोचत नाहीं; ठेंस striking of the foot against a stone, or ठेंच. In the upper provinces, where Hindi prevails, the letter क *ka* occupies the place of the Marāṭhī च, and स is frequently changed to क by the illiterate classes. The author heard the English word "station" pronounced as इस्टेकन "is taken," at Jabalpur. The Hindi genitive and dative differ in form, only in reference to their final vowels, Dat. को *ko*, and Gen. का *kā*.

*Note.*—Of all the Aryan Indians, the Marāṭhīs are most partial to the dento-palatal च *tsa* and the letter ळ *la*; and the reason why they are so disposed to these sounds is their close proximity to the Dravidians, in whose vernaculars they are abundantly used. Moreover, in the principal Dravidian dialect, the Tamil, there is no sound or letter corresponding to स, and the letter स occurring in Sanskrit words, is invariably substituted in that language by च *tsa*. It is no wonder, then, that the Marāṭhīs should prefer the *tsa* sound of स *sa* to the *ka* of the Hindustanis, in the matter of the genitive termination. The change of *sa* to the Sanskrit च *cha* would be violent, but not so its change to *tsa*.

*Note.*—The letter स *sa* has been displaced by several other letters in other languages. It is substituted by ज *ja*, र *ra*, ह *ha*, &c., and all these changes of *sa* are found to exist in the Indian languages. "A suffix, used in the formation of words which is peculiarly the pro-



perty of neuter, is अस् *as*, which is still more frequently used in Zend than in Sanskrit. In the plural these Zend neuters form *enhe* or *ēnha*, and with this *ha* is evidently connected the lengthened हा in the New Persian." "As, however, the High German has, from its earliest period, repeatedly changed *s* into *r*, and *a* into *i*, I have no doubt that the *ir* the Middle, and High German *er*, is identified with the Sanskrit neuter suffix अस्." "To the Latin, in like manner, belongs *rum* for *sum*; hence *istorum*, *istarum*."—Bopp.

§ 76. The Locative case (अधिकरण कारक) is inflected by ई or आं, and indicates the relation of *position*; तूं आपल्या जागीं बैस sit in your own place; तो त्याच्या पायां पडला he prostrated himself at his feet. These inflections are not usually used in prose, but are superseded by the postposition आंत *in*. In poetry they are freely used; thus,

अंतरीं निर्मळ वाचेचा रसाळ. त्याचे गळां माळ असो नसो.—*Tukārām*.

*Note*.—The Locative ई or आं is derived from the Prākṛit termination अम्मी; thus, *Sing. Sk.* वृक्षे, *Prāk.* वृच्छे, वृच्छाम्मि, *M.* ई or आं.

§ 77. The Vocative case (संबोधन कारक) is a modified form of the substantive, identical with what is called the *crude-form* (§ 82), and is used in addressing a person; सुला, इकडे ये, child, come here.

§ 78. The following is a table of the case-terminations:—

Cases (कारक).	Inflections (विभक्ति).
The Nominative	.....
The Accusative	.....
The Instrumental	न, <i>sing.</i> , नीं, <i>plu.</i> , by, ईं, <i>sing.</i> and <i>plu.</i> , with or against.
The Dative	स, ला, <i>sing.</i> , स, ला, ना, <i>plu.</i> , to.
The Ablative	ऊन, हून, from or than.
The Genitive	चा, <i>m. sing.</i> , of.
The Locative	ई, or आं, in.
The Vocative	The crude-form.

§ 79. Besides these principal inflections, the following are also employed :—

Instrumental—**ने, एं, *sing.*, नीं, ई, हीं, *plu.***

Dative—**तें**, the crude-form.

*Note.*—In the Konkani these instrumental case-endings are generally used, though they are not all admitted into books at present. The inflections **ने** and **नीं** are affixed to pronouns,—the personal, relative and demonstrative; and Konkani writers always prefer these to those given in the text. **हीं** and its modification **शीं** are, at present, confined to the popular dialect of the inhabitants of the Konkani, in their original sense of *instrumental* agency, while **शीं**, in the sense of with or against, is universally employed at present; **तूं व्याशीं बोळूं नको** do not speak with him; **जुळू लोक इंग्रजांशीं मोठ्या निकरानें लढले**, the Zulus fought with great determination with or against the English. The forms **एं** and **ई** chiefly occur in poetry :—

**उपजला भावो तुझे कृपें (कृपा) सिद्धी जावो.**—*Tukaram.*

**हातीं हित आहे करील त्यासी हणउनी ऋषीं (ऋषि) सांगितलें.**—*Tukaram.*

*Note.*—The Dative **तें** is *exclusively* used in poetry.

§ 80. The following postpositions are sometimes substituted for the case-endings :—

Instrumental **कडून, करून, करवीं, जवळून, द्वारें**, by or through.

Dative **पाशीं, जवळ, प्रत, to; करितां, साठीं, अर्थ, स्तव, for.**

Ablative **पासून, जवळून, from; पेक्षां, परीस, than.**

Genitive .....

Locative **आंत, मध्यें, in; विषयीं, संबंधीं, about.**

Vocative { **अरे, रे, हे, अजी, अगा, गा O m.** } *sing.* **अहो, अजी, O**  
 { **अगे, गे, अगो, अजी, O f.** } *m., f., plu.*

*Note.*—The postpositions are usually affixed instead of the case-terminations, when the relations to be expressed are of a material and sensible character; the abstruse and metaphorical ones take the case-endings.

*Note.*—The vocative particles are placed *before* the crude-form of the noun; **अरे मुला, O boy; अहो बायांनो, O ladies.**

## CHAPTER VIII.

### Declension of Substantives.

#### DECLENSIONS ENUMERATED.

##### § 81—§ 92

§ 81. The inflection of a substantive by means of the case-terminations is called *Declension* or **विभक्ति करण**. The following is an example of a substantive declined in all the cases:—

घर a house.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> घर a house	घरें houses
<i>Acc.</i> घर a house	घरें houses
<i>Inst.</i> { घरानें by a house घरांशीं with a house	{ घरांनीं by houses घरांशीं with houses
<i>Dat.</i> घरास, घराला to a house	घरांस घरांला, घरांना to houses
<i>Abl.</i> घरून, घराहून from a house	घरांहून from houses
<i>Gen.</i> घराचा of a house	घरांचा of houses
<i>Loc.</i> घरी in a house	घरीं in houses
<i>Voc.</i> घरा O house	घरांनों O houses

§ 82. From the above example of the declension of the noun घर, it is evident that the noun changes its radical form before assuming the case-terminations. Thus, for instance, the above word घर becomes घरा before assuming the case-terminations. The form which the noun assumes before taking the case-endings to make up its complete case-form or कारक, is called its *CRUDE-FORM*, i.e. the unfinished or imperfect form.

The Maráthí grammarians call it the सामान्यरूप *Samánjyarúpa*, i.e. a form common to nouns before the case-endings.

§ 83. THE CRUDE-FORMS ARE PRODUCED BY THE UNION OF THE DEMONSTRATIVE PRONOUNS या AND ई WITH NOUNS; as आंबा a mango + या = आंब्या; भित a wall + ई = भिती.

§ 84. THE MASCULINE AND NEUTER NOUNS ASSUME या, AND THE FEMININE NOUNS ASSUME ई.

§ 85. If the vowels in which Maráthí nouns terminate were of a uniform nature, all the nouns would regularly assume the या and ई; but the vowels are, as we have noticed in the chapters on Orthography, of various properties and powers, and the nouns, consequently, assume the demonstratives somewhat irregularly.

SOME NOUNS ASSUME THE DEMONSTRATIVES IN THEIR PURE FORMS, OTHERS IN THEIR IMPURE OR MODIFIED FORMS, AND THE REST ENTIRELY REJECT THEM.

§ 86. Hence there are three classes of the crude-forms, or, in other words, there are THREE DECLENSIONS in Maráthí.

§ 87. The three Declensions are thus enumerated and described:—

I.—In the First Declension are included all those nouns which assume the या and ई in their PURE FORMS.

II.—In the Second Declension are comprehended all those nouns which assume the या and ई in their IMPURE FORMS.

III.—In the Third Declension are contained all those nouns which ENTIRELY REJECT the या and ई.

§ 88. THE IMPURE OR MODIFIED FORMS OF या AND ई ARE आ AND ए RESPECTIVELY. The आ is obtained by dropping the semi-vowel य् of या, and the ए, by changing the ई to its corresponding diphthong ए.

*Note.*—Strictly speaking there is only one declension in Maráthí, viz., the first, and the other two may be considered its sub-divisions.

§ 89. The following is a table of the Distinguishing Terminations of the crude-form in the Three Declensions:—

First Declension.	Second Declension.	Third Declension.
या <i>m., n., ई f.</i>	आ <i>m., n., ए f.</i>	No change for the crude-form.

§ 90. The Maráthí Substantives are thus arranged under the Three Declensions :—

### THE FIRST DECLENSION.

#### *Masculine Nouns.*

1. All the Masculine nouns ending in आ and ई ; thus, गाडा a cart, crude-form गाड्या ; धोबी a washerman, crude-form धोब्या.

#### *Feminine Nouns.*

2. Most of the Feminine nouns ending in अ, and all those ending in ई ; thus, भित्त a wall, crude-form भित्ती ; गाडी a carriage, crude-form गाडी.

#### *Neuter Nouns.*

3. All the Neuter nouns ending in ई and एं ; as, मिर्ची a pepper, crude-form मिऱ्या ; केळें a plantain, crude-form केळ्या.

### THE SECOND DECLENSION.

#### *Masculine and Neuter Nouns.*

1. All Masculine and Neuter nouns ending in अ ; as, Masc. देव a god, crude-form देवा ; Neut. दार a door, crude-form दारा.

#### *Feminine Nouns.*

2. Some of the Feminine Nouns which end in अ, and all those ending in आ ; thus, जीभ the tongue, crude-form जिभे ; माता a mother, crude-form माते.

### THE THIRD DECLENSION.

#### *Masculine, Feminine, and Neuter Nouns.*

1. All the nouns ending in short इ and उ , as कवि a poet, *m.* ; धेनु a milch cow, *f.* ; अक्षि an eye, *n.* Though these nouns reject the demonstrative या and ई, they lengthen their terminating vowels before assuming the case-endings ; as, कवीनं by a poet, धेनूने by a cow.

2. All the nouns ending in ऊ; as, चाकू a penknife, चाकूला to a penknife.

3. All nouns ending in the diphthongs, viz. ए (except the neuter nouns in एं), ऐ, ओ and औ; as, बायको a woman, बायकोला to a woman.

§ 91. The Maráthí nouns are arranged in the following Table according to their *Terminating Vowels* :—

*First Declension.*

Masculine. आ, ई.	Feminine. अ, ई.	Neuter. ई, एं.
---------------------	--------------------	-------------------

*Second Declension.*

Masculine. अ.	Feminine. अ, आ.	Neuter. अ.
------------------	--------------------	---------------

*Third Declension.*

Masculine. इ, उ, ऊ and the diphthongs.	Feminine. इ, उ, ऊ and the diphthongs.	Neuter. इ, उ, and ऊ.
--	---	-------------------------

§ 92. It is thus evident that it is only those nouns which end in अ, आ, ई, एं, *four vowels*, that are changed in the crude-form, while the others remain unaltered. This is an important fact for the student to know, as a knowledge of it would very much facilitate his study of the Declensions. To impress this important truth still further on the mind, we will give another Table, in which the terminating vowels of the nouns are given in their alphabetical order, and opposite to them the vowels terminating their crude-forms are put down in separate columns.

This Table will, also, help the student to determine the crude-forms by means of the radical terminations of nouns. If the noun is Masculine, the termination of its crude-form will be found in the column marked "Masculine." Thus, for instance, the crude-form of the neuter noun **द्वार** a door, is **द्वारा**, as **आ** stands opposite to **अ** in the Neuter column.

Root Terminations.	Crude-form Terminations.		
M., F., N.	Masculine.	Feminine.	Neuter.
अ	आ	ई or ए	आ
आ	या	ए	०
ई	या	ई	या
०	०	०	या
ए (Neut.)	No Terminations.		
इ, उ, ऊ, ए, ऐ,			
ओ, औ			

*Note.*—The information suggested by the above Table is embodied in the following rules, that they be committed by the student to memory :—

#### *Masculine Nouns.*

1. All the Masculine nouns in **अ** assume **आ** (2nd declension).
2. All the Masculine nouns in **आ** and **ई** assume **या** (1st declension).
3. All the remaining Masculine nouns remain unchanged (3rd declension).

#### *Feminine Nouns.*

1. The Feminine nouns in **अ** may assume either **ई** or **ए** (1st or 2nd declension).
2. All the Feminine nouns in **आ** assume **ए** (2nd declension).
3. All the Feminine nouns in **ई** assume **ई** (1st declension).
4. All the remaining Feminine nouns remain unaltered (3rd declension).

#### *Neuter Nouns.*

1. All the Neuter nouns in **अ** assume **आ** (2nd declension).
2. All the Neuter nouns in **ई** and **ए**, assume **या** (1st declension).
3. All the remaining Neuter nouns remain unchanged (3rd declension).

#### NOTE.

1. The employment of **या** and **ई** to make up the crude-forms of nouns, though suggested for the first time in this book, is not exclusively

confined to Maráthí, but extends to several other languages of the Indo-Aryan family. In the Hindi there is a trace of the demonstrative **इ** in the crude-forms of substantives ending in **आ**; as **बेटा** a son, the crude-form **बेटे**, and the dative case-form **बेटेको**, to a son. In Sanskrit, the letter **य** is similarly used, as for instance, in the forms **स्याम** and **स्यान्**, the **य** being combined with the pronominal bases **त** *ta* and **स** *sa*. The **य** in Sanskrit is relative and not demonstrative. In the Gothic dialects, which bear a strong resemblance to the Pali and the Maharástri (Maráthí), the demonstrative **या** is used, in the form of **य** *ya* or **यो** *yo*, denoting he or **तो**. The **य** or **यो** is inserted between the adjective to be declined and the case-endings. Sometimes the pronoun loses its semi-vowel **य**, as in Maráthí, and the terminations of the adjective are shortened. The Old Slavonic, differing from the Lithuanian, declines only in some cases the adjective together with the appended pronoun, but in most cases, the latter alone. "While, however, in the Lithuanian, the approved pronoun has lost its **य्** only in some cases, in the Old Slavonic, that pronoun has lost, in many more, not only the **य्**, but also its vowel, and therefore the whole base, and the termination alone is left" (as is the case in Maráthí in reference to the words of the Third Declension).—*Bopp*.

2. The demonstrative or relative **या** or **यो** came to be used by way of apposition to the noun: a kind of support to aid the noun in bearing the weight of the case-endings. And this appositional use of **या** in the crude-form is clearly established by the old archaic forms extant in Maráthí. In poetry these old forms are common; thus, **स्वगडियांस वदे वचनामृता**.—*Wáman*.

In this line **स्वगडियांस** is written for the modern form **स्वगड्यांस**, and even, at present, Sástris unacquainted with the current modes of spelling, write the appositional demonstratives separate. Indeed, the presence of **या** is discovered in some forms of verbs, as well as nouns; and the Maráthí verbs, etymologically nominal or participial, assume it when they end noun sentences, governed by a postposition; as, **मूठमाती दिल्यावर घरी जाऊं**, We shall go home after we have buried him.

**सोडविलिया विणें आझांसि सहसा नाहीं जाणें**.—*Mukteshvar*.

3. The demonstrative forms **या** and **इ** were employed in Old Maráthí without distinction; hence the present crude-forms derived from the genitive and the adjectives are of two kinds, in **या** and **ए**; **रामाच्या** or **रामाचे घरीं गेलों हेतों**, I went to Rama's house.

**उन्हालेनी ( उन्हाळयानी ) न तापे**.—*Dnyánobá*.

**भावेवीण ( भावावीण ) भान्ते**.—*Dnyánobá*.

4. The changes of **या** and **इ** in the Second Declension, or their utter rejection in the Third Declension, is easily explained. The **अ** is, indeed, a grave vowel, but being short, it is too feeble to bear the full weight of **या**, together with that of the case-endings; and it therefore



changes the **या** to **आ**. The short vowels **इ** and **उ** are too delicate to assume the demonstratives, and, therefore, reject the demonstratives **या** and **इ**, though they are lengthened to bear the weight of the case-endings. The grave vowel **आ** usually submits to a mutilation by **या**; but it rejects it entirely when it comes at the end of a *proper name*, as derogatory to the dignity of a proper name. Indeed, all nouns resist changes of the crude-form as *degrading*, and when they are forced to submit, they usually become deteriorated. Thus, a proper noun, when modified by **या** or **इ**, degenerates into a form of contempt; as **रामा** *Rámá*, a man's name, **राम्या** a contemptuous form of *Rámá*; **यमुनी** *Yamuni*, a contemptuous form of **यमुना**, a woman's name. Even common nouns when used honorifically retain their radical form; **माळी** (for **माळ्या**) **इकडे ये** gardener, come here. In Hindi, also, those words of Sanskrit origin which are not quite naturalised in the language, are not changed in the crude-form. Thus, **घोडा** a horse, becomes **घोडे** in the crude-form, but **राजा** a king, retains its form, as **राजाको** to a king; **दाताको** to a donor. The vowel **ऊ**, and the diphthongs are too dignified (§ 13) to yield to a mutilation, and too strong not to be able to bear singly the weight of the case-endings. The feeble vowel **ई**, essentially characteristic of the feminine gender, and the neuter diphthong **ए**, weakened by the *anusvár*, bend their necks without the least resistance to the absolute domination of the demonstratives **या** and **इ**. The feminine nouns ending in **आ**, and a few in **अ** derived from Sanskrit nouns in **आ**, are too proud to submit tamely to the modifying influences of a purely vernacular or vulgar inflection. Painfully conscious, however, of their feminine weak nature, they assume the Sanskrit **ए** rather than the vulgar **ई**, in conformity with the laws of combination, denominated **संधि**; not an unusual mode of submission among proud mortals, who, when forced to submit, seek to bow the head in a dignified manner.

When it is necessary to express extreme contempt, a double inflection is employed, in Maráthi, in utter defiance of the rules of grammar: **पोरा** a child, usually in contempt, of which **पोरा** is its regular crude-form, and **पोऱ्या** = **पोरा** + **या**, is its doubly inflected form, indicative of extreme contempt; **रे पोऱ्या** O you brat, instead of **रे पोरा**.

## CHAPTER IX.

Declensions—*continued.*

## THE FIRST DECLENSION.

## § 93—§ 100

*Masculine Substantives.*

§ 93. Masculine Nouns ending in आ and ई assume या.

*Examples.*

Root, आंबा A mango ; crude-form, आंब्या.

*Singular.**Plural.*

<i>Nom.</i>	आंबा a mango	आंबे mangoes
<i>Acc.</i>	आंबा a mango	आंबे mangoes
<i>Instr.</i>	{ आंब्याने by a mango	आंब्यांनी by mangoes
	{ आंब्याशी with a mango	आंब्यांशी with mangoes
<i>Dat.</i>	आंब्याला-स to a mango	आंब्याला-स-ना to mangoes
<i>Abl.</i>	आंब्याहून from a mango	आंब्याहून from mangoes
<i>Gen.</i>	आंब्याचा of a mango	आंब्याचा of mangoes
<i>Loc.</i>	आंब्यांत in a mango	आंब्यांत in mangoes
<i>Voc.</i>	आंब्या O mango	आंब्यांनो O mangoes

Root, माळी A gardener ; crude-form, माळ्या.

*Singular.*

<i>Nom.</i>	माळी a gardener
<i>Acc.</i>	माळी a gardener
<i>Instr.</i>	{ माळ्याने by a gardener
	{ माळ्याशी with a gardener
<i>Dat.</i>	माळ्याला-स to a gardener
<i>Abl.</i>	माळ्याहून from a gardener
<i>Gen.</i>	माळ्याचा of a gardener
<i>Loc.</i>	माळ्यांत in a gardener
<i>Voc.</i>	माळ्या O gardener

*Plural.*

<i>Nom.</i>	माळी gardeners
<i>Acc.</i>	माळी gardeners
<i>Instr.</i>	{ माळ्यांनीं by gardeners माळ्यांशीं with gardeners
<i>Dat.</i>	माळ्यांला-स-ना to gardeners
<i>Abl.</i>	माळ्यांहून from gardeners
<i>Gen.</i>	माळ्यांचा of gardeners
<i>Loc.</i>	माळ्यांत in gardeners
<i>Voc.</i>	माळ्यांनों O gardeners

*Note.*—Proper names of persons and respectful appellations reject the **या** in the crude-form; thus, **आबा** a respectful word for a father, makes **आबाला** to a father, and not **आब्बाला**; **रावजी** Rāvjí, **रावजीला** to Rāvjí, not **रावज्याला**; so also **मुनशी** a Mahomedan teacher, **मुनशीला**; **वासी** a plaintiff, **वासीला** to a plaintiff, &c.

*Note.*—The word **हत्ती** an elephant, is irregularly declined; it does not assume **या**:—

*Singular.*

*Plural.*

<i>Nom.</i>	हत्ती an elephant	हत्ती elephants
<i>Acc.</i>	हत्ती an elephant	हत्ती elephants
<i>Instr.</i>	{ हत्तीनें by an elephant हत्तीशीं with an elephant	हत्तींनीं by elephants हत्तींशीं with elephants
<i>Dat.</i>	हत्तीला to an elephant	हत्तींला-स-ना to elephants
<i>Abl.</i>	हत्तीहून from an elephant	हत्तींहून from elephants
<i>Gen.</i>	हत्तीचा of an elephant	हत्तींचा of elephants
<i>Loc.</i>	हत्तींत in an elephant	हत्तींत in elephants
<i>Voc.</i>	हत्ती O elephant	हत्तींनीं O elephants

*Note.*—The word **राजा** *rādzá*, a king, is often written in the crude-form without the **या**, but pronounced as if united with **या**; **राजा** a king, **राजाला** *rājálá*, to a king; but it is unnecessary to follow this exceptional mode of spelling. The reason why this ungrammatical mode of spelling is adopted, is that there might be difference made in writing between the crude-form of **राजा** a king, and of **राज्य** a kingdom; but are there not many words in the language which, though used in different senses, are both written and pronounced in the same manner? The words in **स** are optionally written with **श**, instead of **स्य**; as **आरसा** a looking-glass, **आरसाला** or **आरस्याला** to a looking-glass. Words ending in **या** in the root do not append an additional **या**; as, **वाटाडया** a guide, **वाटाडयाला** to a guide.

*Neuter Substantives.*

§ 94. Nouns ending in ई and ए assume या.

*Examples.*

Root, मोती A pearl; crude-form, मोत्या.

*Singular.**Plural.*

<i>Nom.</i>	मोती a pearl	मोत्यें pearls
<i>Acc.</i>	मोती a pearl	मोत्यें pearls
<i>Instr.</i>	मोत्यानें by a pearl	मोत्यांनीं by pearls
	मोत्याशीं with a pearl	मोत्यांशीं with pearls
<i>Dat.</i>	मोत्याला-स to a pearl	मोत्यांला-स-ना to pearls
<i>Abl.</i>	मोत्याहून from a pearl	मोत्यांहून from pearls
<i>Gen.</i>	मोत्याचा of a pearl	मोत्यांचा of pearls
<i>Loc.</i>	मोत्यांत in a pearl	मोत्यांत in pearls
<i>Voc.</i>	मोत्या O pearl	मोत्यांनीं O pearls

Root, तळें A tank; crude-form, तळ्या.

*Singular.**Plural.*

<i>Nom.</i>	तळें a tank	तळीं tanks
<i>Acc.</i>	तळें a tank	तळीं tanks
<i>Instr.</i>	तळ्यानें by a tank	तळ्यांनीं by tanks
	तळ्याशीं with a tank	तळ्यांशीं with tanks
<i>Dat.</i>	तळ्याला-स to a tank	तळ्यांला-स-ना to tanks
<i>Abl.</i>	तळ्याहून from a tank	तळ्यांहून from tanks
<i>Gen.</i>	तळ्याचा of a tank	तळ्यांचा of tanks
<i>Loc.</i>	तळ्यांत in a tank	तळ्यांत in tanks
<i>Voc.</i>	तळ्या O tank	तळ्यांनीं O tanks

*Feminine Substantives.*

§ 95. Feminine nouns ending in अ and ई assume ई.

There are in all 2,500 feminine nouns ending in अ in the Marāṭhī language, out of which all except some 290 that

belong exclusively to the Second Declension and are given below (§ 97,) fall under this, i.e. the First Declension.

*Examples.*

Root, भित् A wall ; crude-form, भिती.

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	भित् a wall	भिती walls
<i>Acc.</i>	भित् a wall	भिती walls
<i>Instr.</i>	{ भितीनै by a wall	भितीनीं by walls
	{ भितीशीं with a wall	भितीशीं with walls
<i>Dat.</i>	भितीला-स to a wall	भितीला-स-ना to walls
<i>Abl.</i>	भितीहून from a wall	भितीहून from walls
<i>Gen.</i>	भितीचा of a wall	भितीचा of walls
<i>Loc.</i>	भितीत in a wall	भितीत in walls
<i>Voc.</i>	भिती O wall	भितीनों O walls

*Note.*—The Maráthí nouns which come under this declension are principally of this description :—

(a) Such words as are derived from Sanskrít nouns ending in ई :—

आग fire (Sk. अग्नि <i>m.</i> )	मूठ a fist (Sk. मुष्टि)
कूस side (Sk. कुक्षि <i>m.</i> )	रास a heap (Sk. राशि)
केळ a plantain tree (Sk. कदली)	वात a wick (Sk. वत्ति)
गांठ a knot (Sk. ग्रन्थि)	वेल a creeper (Sk. वल्ली)
चूल a fireplace (Sk. चुल्ली)	सवत a rival wife (Sk. सपत्नी)
धूळ dust (Sk. धूलि)	सुंठ dry ginger (Sk. सुंठी)
भित् a wall (Sk. भित्ति)	

(b) Such nouns as are derived from Maráthí verbs :—

ओळख acquaintance, from ओळखें to be acquainted.

चाळण a sieve, from चाळें to strain.

डेव a deposit, from डेवें to keep.

सूट a deficiency, from तुटें to break (*intrans. verb.*).

तोड a device, from तोडें to break (*trans. verb.*).

भेट a meeting, from भेटें to meet.

वांक a bending, from वांकें to bend.

सुट an abatement, from सुटें to get loose.

(c) Such nouns as are derived from Persian and Arabic, ending in त, द, न, र, श, स :—

जामीन a security	तरवार (1st and 2nd) a sword
जाहिरात an advertisement	इकत an inkstand
तकरार striving	माद intoxication
तब्यत disposition	मिजास temper

(d) English words introduced into the language, when viewed as feminine, usually assume ई; thus,

टिकीट a ticket	स्लेट a slate
पेनसिल a pencil	नोटीस a notice

When the penultimate इ of English words is changed to अ, the word is usually considered as neuter; ती टिकीट that ticket, *f.*; but तें टिकट *n.*

*Note.*—The Sanskrit word स्त्री may optionally follow the classical mode of declension, as स्त्रीला or स्त्रीयेला, to a woman. In Sanskrit इ is inserted in the singular forms :—

#### SANSKRIT DECLENSION.

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	स्त्री: a woman	स्त्रियः women
<i>Instr.</i>	स्त्रिया by a woman	स्त्रीभिः by women
<i>Dat.</i>	स्त्रियै to a woman, &c.	स्त्रीभ्यः to women

Root, गाडी A carriage; crude-form, गाडी (= गाडी + ई).

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	गाडी a carriage	गाड्या carriages
<i>Acc.</i>	गाडी a carriage	गाड्या carriages
<i>Instr.</i>	{ गाडीनें by a carriage गाडीशीं with a carriage	{ गाड्यांनीं by carriages गाड्यांशीं with carriages
<i>Dat.</i>	गाडीला-स to a carriage	गाड्यांला-स-ना to carriages
<i>Abl.</i>	गाडीहून from a carriage	गाड्यांहून from carriages
<i>Gen.</i>	गाडीचा of a carriage	गाड्यांचा of carriages
<i>Loc.</i>	गाडींत in a carriage	गाड्यांत in carriages
<i>Voc.</i>	गाडी O carriage	गाड्यांनों O carriages

THE SECOND DECLENSION.

*Masculine Substantives.*

§ 96. Masculine nouns ending in अ assume आ.

*Examples.*

Root, बाप A father; crude-form, बापा.

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	बाप a father	बाप fathers
<i>Acc.</i>	बाप a father	बाप fathers
<i>Instr.</i>	{ बापाँ by a father बापाँशी with a father	{ बापाँनी by fathers बापाँशी with fathers
<i>Dat.</i>	बापाला-स to a father	बापाला-स-ना to fathers
<i>Abl.</i>	बापाहून from a father	बापाहून from fathers
<i>Gen.</i>	बापाचा of a father	बापाचा of fathers
<i>Loc.</i>	बापांत in a father	बापांत in fathers
<i>Voc.</i>	बापा O father	बापांनीं O fathers

*Note.*—The letters of the Alphabet, क *ka*, ख *kha*, ग *ga*, &c., do not assume आ; as कला to *ka*; बला to *ba*.

*Feminine Substantives.*

§ 97. Feminine nouns ending in आ, and a few nouns ending in अ, assume ए.

*Examples.*

Root, कथा A tale; crude-form, कथे.

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	कथा a tale	कथा tales
<i>Acc.</i>	कथा a tale	कथा tales
<i>Instr.</i>	{ कथेने by a tale कथेशी with a tale	{ कथांनीं by tales कथांशी with tales
<i>Dat.</i>	कथेला-स to a tale	कथेला-स-ना to tales
<i>Abl.</i>	कथेहून from a tale	कथाहून from tales
<i>Gen.</i>	कथेचा of a tale	कथांचा of tales
<i>Loc.</i>	कथेत in a tale	कथांत in tales
<i>Voc.</i>	कथे O tale	कथांनीं O tales

*Note.*—The names of females, when used respectfully, do not assume ए in the crude-form; thus, यमुना Yamuná, dat. यमुनाला To Yamuná; यमुनेला, the regular form, is not respectful.

*Note.*—All the feminine words in आ are of Sanskrit origin (§ 55, 2).

Root, खाट A cot ; crude-form, खाटे.

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	खाट a cot	खाटा cots
<i>Acc.</i>	खाट a cot	खाटा cots
<i>Instr.</i>	{ खाटेनें by a cot खाटेचीं with a cot	{ खाटांनीं by cots खाटांचीं with cots
<i>Dat.</i>	खाटेला-स to a cot	खाटांला-स-ना to cots
<i>Abl.</i>	खाटेहून from a cot	खाटांहून from cots
<i>Gen.</i>	खाटेचा of a cot	खाटांचा of cots
<i>Loc.</i>	खाटेत in a cot	खाटांत in cots
<i>Voc.</i>	खाटे O cot	खाटांनों O cots

The number of words in अ under this declension is about 290 (§ 95), and they are the following :—

अटक	कांच	खेम	चुणूक	डांग	तान	नणंर
अडक	काव	खेव	जंजीर	डेग	तान्ह	नथ
अलंग	कास	गजक	जट	डेंग	तांब	गमाज
अहेव	किलच	गंजीफ	जांग	ढांग	तार	नरइ
अळवीण	किलीच	गप	जाग	डेंग	तारीख	नाव
आउंज	किळळ	गरज	जांघ	ढेलच	तालीम	नीज
आत	कुमक	गुंज	जाणीव	तज	निडक	नीइ
आंब [वस	कुळीक	गुंफ	जिऱ्ह <sup>or</sup> ऱ्हे	तजवीज	तिडीक	नेणीव
आवोस,आं	कैइ	गुराव	जीभ	तन	तीज	पईज
इरजीक	कोईल or	गोइ	झडप	तनाव	तीट	पत्राज <sup>or</sup> स
ईट	कोईळ	चपडास	झीज	तरफ	तूळ	पश्चिम
ईव	खच	चाईन	झूम	तलफ	तेरीख	पहाट
उणीव	खडव	चार	झूर	तवसाळ	तेरीज	पाच
ऊब	खरूज	चिच	झोप	तसर	तोफ	पीण
एळ	खाक	चितंग	टांग	तसरीफ	दरज	पुनव
एरीण	खाट	चिवार	टिंच	तहान	शाढ	पुन्येव
कड	खारीक	चीज	टिवादीव	तळवाद	दुरव	पूर्व
कपीक	खीज	चीढ or ड	टीक	तक्षीम	दुशाख	पेठ
कंबर <sup>or</sup> क-	खूण	चीप	टीच	ताऊज	धूव	पैज
करप [मर	खूप	चीर	टीप	ताज	धोप	फातमा
कव	खेप	चील	डांक	साजीम	नजर	फाम



फिरंग	भिक्षाळ	माळ	रेष	लौंग	शाळ	सांज or झ
फुंक	भीक	मँग	रेब	वज्जटीक	शिक	सांड
फौज	भीड	मोच	रेंव	वदणूक	शिणक	साण
ब	भूक	मोट	रेवड	वर्त्तणूक	शिप	सार
बग	भूज	मोहनमान	रोंथ	वस्त	शीर	सांघ
बाग	भोवंड	मोहोर	लंव	वहाण	शिलक	सिक
बाज	भोवळ	मोहीम	लवंग	वाट	शिव	सिकल
बाम	मध	मौज	लद्युन	वाफ	शेंक	सीव
बीज	मसक	म्हसक	लांक	वाभळ	शेंज	सुज
बीद	मछूर	रकम	लाख	वांव	शेंच	खून
बूज	महमाब	रयत	लांच	विलायत	शेंव	सोंड
बैत	माठ	राख	लाज	वीज	शेंप	सोनकाब
बाद	मांडणूक	राखूळ	लाट	वीट	शेंस	हाक
बोंब	मात	रांग	लाण	वीड	सकाळ	हांव
भाक	मांर	रांड	लात	वीळ	सडक	हुरडभूज
भांग	मादवान	रांडमुंड	लाताड	वेंग	सदर	हुरमूज
भाज	मांदस	रानघोळ	लालूच	वेण	समीध	
भाड	मान	रीष	लांव	वेळ	सव	
भाष	मानणूक	रीझ	लाळ	वेळ	सवन	
भांस	माब	रीप	लीख	शाक or ख	साहाण	
भिकाळ	माव	रीस	लीद	शाल	साखर	

*Note.*—Of the above feminine nouns, most are derived from Sanskrit words ending in आ, and it is on this account that they, in spite of their altered form in a final अ, conform to the classical mode of declension. We shall, for illustration, trace a few Maráthí words in अ to their Sanskrit originals in आ :—

M. आंब an acid	Sk. आम्ला
M. ईट or वीट a brick	Sk. इटिका
M. कणीक flour	Sk. काणिका
M. कास udder	Sk. कच्छा
M. खाट a cot	Sk. खट्वा
M. चीर a crevice	Sk. चिरा
M. जीभ the tongue	Sk. जिह्वा
M. नीज sleep	Sk. निद्रा
M. भीक alms	Sk. भिक्षा
M. माळ a garland	Sk. माला

M. राख ashes	Sk. रक्षा
M. लाज shame	Sk. लज्जा
M. सांज evening	Sk. संध्या
M. साळ a school	Sk. शाला

*Note.*—Some of these feminine words are derived from nouns ending in other vowels than आ—

M. वाट a way, Sk. वाट <i>m.</i>
M. वाफ a vapour, Sk. बाष्प <i>m.</i>
M. मध honey, Sk. मधु <i>n.</i>

*Note.*—Some Maráthí words, though derived from Sānskrít nouns in आ, assume ई in the crude-form ; कावीळ jaundice (Sk. कामिला), Dative काविळीला to jaundice ; so also हळद, turmeric (Sk. हरिद्रा), Dative हळदीला, to turmeric.

*Note.*—Sometimes a word is declined either in the First or Second Declension ; as शिंप or शिंपी a shell, Dative शिंपेला or शिंपीला to a shell ; तवार् a sword, तवारीला or तवारेला to swords.

### THE THIRD DECLENSION.

#### *Masculine Substantives.*

§ 98. Masculine Substantives in ऊ, ओ and औ reject the या. There are no masculine nouns ending in the diphthongs ए and ऐ. (§ 55, 6.)

#### *Examples.*

चाकू, A penknife.

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	चाकू a penknife	चाकू penknives
<i>Acc.</i>	चाकू a penknife	चाकू penknives
<i>Instr.</i>	{ चाकूने by a penknife	चाकूनी by penknives
	{ चाकूशी with a penknife	चाकूशी with penknives
<i>Dat.</i>	चाकूला-स to a penknife	चाकूला-स-ना to penknives
<i>Abl.</i>	चाकूहून from a penknife	चाकूहून from penknives
<i>Gen.</i>	चाकूचा of a penknife	चाकूचा of penknives
<i>Loc.</i>	चाकूत in a penknife	चाकूत in penknives
<i>Voc.</i>	चाकू O penknife	चाकूनों O penknives

*Note 1.*—A few words ending in ऊ assume वा in the form of वा, व being the semi-vowel corresponding to ऊ (§ 13). In the Dakhan this inflection in वा is almost entirely ignored, but in the Konkan it is invariably adopted. The following words are usually inflected: गहू wheat, पू pus, भाऊ a brother, रू cotton. When भाऊ is used as a respectful appellation, it is not inflected; भाऊला आमंत्रण आहे, पण माझ्या भावाला नाही; Bhau is invited, but not my brother.

*Note 2.*—The following seven words may take, or reject, the वा: गू faeces, चाटू a ladle, नारू a guinea-worm, पणतू a great-grandson, लाडू a sweet cake, विस्तू fire, बेटू a bamboo, सांकू a kind of bridge, साडू a brother-in-law.

*Note 3.*—The following two substantives may assume वा or आ, or remain unchanged: नातू a grandson, विंचू a scorpion.

*Note 4.*—The following four words may retain their form, or assume आ: तहू a pony, परभू a Parbhu, यात्रेकरू a pilgrim, वाटसरू a traveller.

*Examples.*

(2) लाडू A cake.

*Singular.*

*Nom.* लाडू a cake

*Instr.* लाडूनें or लाडूनें by a cake

*Gen.* लाडूचा or लाडूचा of a cake

*Voc.* लाडू or लाडू O cake

*Plural.*

लाडू cakes

लाडूनीं or लाडूनीं by cakes

लाडूंचा or लाडूंचा of cakes

लाडूनीं or लाडूनीं O cakes

(3) नातू A grandson.

*Singular.*

*Nom.* नातू a grandson

*Instr.* नातूनें नातानें or नातूनें by a grandson

*Voc.* नातू, नाता, नातू O grandson

*Plural.*

*Nom.* नातू grandsons

*Instr.* नातूनीं, नातानीं, नातूनीं by grandsons

*Voc.* नातूनीं, नातानीं, नातूनीं O grandsons

(4) यात्रेकरू A pilgrim.

*Singular.*

*Nom.* यात्रेकरू a pilgrim

*Instr.* यात्रेकरूनें or यात्रेकरानें by a pilgrim

*Voc.* यात्रेकरू or यात्रेकरा O pilgrim

*Plural.*

<i>Nom.</i>	यात्रेकरू pilgrims
<i>Instr.</i>	यात्रेकरूंनीं or यात्रेकरांनीं by pilgrims
<i>Voc.</i>	यात्रेकरू or यात्रेकरांनों O pilgrims

लाहो, Covetousness.

*Singular.**Plural.*

<i>Nom.</i>	लाहो covetousness	लाहो covetousness
<i>Instr.</i>	लाहोनें by covetousness	लाहोनीं covetousness
<i>Voc.</i>	लाहो O covetousness	लाहोनीं O covetousness

पै, A mark on a die.

*Singular.**Plural.*

<i>Nom.</i>	पै a mark on a die	पै marks on a die
<i>Instr.</i>	पैनें by a mark on a die	पैनीं by marks on a die
<i>Voc.</i>	पै O mark on a die	पैनीं O marks on a die

*Note.*—Masculine nouns in ओ and औ are few and not in common use, § 55, 7. The words डोहो *m.*, a deep hole in a river, and मोहो *m.*, a bee's nest, are better written as डोह and मोह, and inflected accordingly in the Second Declension.

*Feminine Substantives.*

§ 99. The Feminine nouns in ऊ, ए, ऐ and आ, do not change in the crude-form. There are no feminine nouns in औ.

*Examples.*

शरू, Spirituous liquor; crude-form, शरू.

*Singular.**Plural.*

<i>Nom.</i>	शरू liquor	शरू liquors
<i>Acc.</i>	शरू liquor	शरू liquors
<i>Instr.</i>	{ शरूनें by liquor शरूशीं with liquor	शरूनीं by liquors शरूशीं with liquors
<i>Dat.</i>	शरूला-स to liquor	शरूला-स-ना to liquors
<i>Abl.</i>	शरूहून from liquor	शरूहून from liquors
<i>Gen.</i>	शरूचा of liquor	शरूचा of liquors
<i>Loc.</i>	शरूंत in liquor	शरूंत in liquors
<i>Voc.</i>	शरू O liquor	शरूनीं O liquors

*Note.*—The following feminine nouns in ऊ usually assume वे in the crude-form : ऊ a louse, जाऊ a sister-in-law, and दुरू a kind of grass, though the uninflected form is not wrong :—

*Singular.**Plural.**Nom.* ऊ a louse

उवा lice

*Instr.* उवेनेँ by a louse

उवांनीँ by lice

*Voc.* उवे O louse

उवांनीं O lice

*Note.*—The following twelve words are usually modified in the Konkani by वे:—जळू a leech; दारू spirits; बाजू a side; भाऊ a woman; पिछू a flea; भाल a bear; वाळू a sand; जळू a leech; पेळू a coil of rope; सासू a mother-in-law; दाळू palate; सू a needle; ताळू the fore-part of the head.

बायको. A woman.

*Singular.**Plural.**Nom.* बायको a woman

बायका women

*Instr.* बायकोनेँ to a woman

बायकांनीँ to women

*Voc.* बायको O woman

बायकांनीं O women

*Neuter Substantives.*

§ 100. The Neuter Substantives in ऊँ usually retain the ऊँ. There are no neuter nouns ending in the diphthongs, except those which terminate in the nasalised एँ, and which belong to the First Declension, § 92.

*Examples.*

राजाळूँ, A vegetable.

*Singular.**Plural.**Nom.* राजाळूँ a vegetable

राजाळें vegetables

*Acc.* राजाळूँ a vegetable

राजाळें vegetables

*Instr.* राजाळूँनेँ by a vegetable

राजाळ्यांनीँ by vegetables

*Dat.* राजाळूँलास to a vegetable

राजाळ्यांलासना to vegetables

*Abl.* राजाळूँहून from a vegetable

राजाळ्यांहून from vegetables

*Gen.* राजाळूँचा of a vegetable

राजाळ्यांचा of vegetables

*Loc.* राजाळूँत in a vegetable

राजाळ्यांत in vegetables

*Voc.* राजाळूँ O vegetable

राजाळ्यांनीं O vegetables

*Note.*—1. The following nouns are often declined with वा :

अक्षूँ a tear

जूँ a yoke

अळूँ a vegetable

ताळूँ a ship

गळूँ a boil

*Example.*

तारु, A ship.

*Singular.*

<i>Nom. &amp; Acc.</i>	तारु a ship
<i>Instr.</i>	तारुने by a ship
<i>Voc.</i>	तारो O ship

*Plural.*

तार्वे ships
तारुनी by ships
तारुनी O ships

*Note.*—2. The following nouns may be declined either in ऊ, वा, or आ, the last inflection being most generally employed :—

कुंकू a particular powder	निबू a lime
कुखू a town wall	परखू a yard
गुरू a horned cattle	पाखरू a bird
गोखरू a particular shrub	फाळें a part of a plough
पिपरू a drum-stick	रताळू a sweet potato
तडू a pony	सकाणू a helm
थरू a haft	

*Note.*—3. The diminutives in कू, डू, रू and लू invariably assume आ. The following are the principal :—

करडू a kid	मेंढरू a sheep
किरडू a reptile	रेडकू a buffalo calf
कौकरू a lamb	वासरू a calf
गायरू a cow	घोरडू a goat
पाखरू a bird	लेंकरू a child
पिलू a cub	वाघरू a tiger
मांजरू a cat	

*Example.*

पाखरू, A bird.

*Singular.*

<i>Nom. &amp; Acc.</i>	पाखरू a bird
<i>Instr.</i>	पाखरुने by a bird
<i>Voc.</i>	पाखरा O bird

*Plural.*

{ पाखरुं birds
{ पाखरुं birds
{ पाखरुनी by birds
{ पाखरुनी O birds

निबू, A lime.

<i>Nom. &amp; Acc.</i>	निबू a lime
<i>Instr.</i>	निबाने by a lime
<i>Voc.</i>	निबा O lime

निबे limes
निबानी by limes
निबानी O limes

## CHAPTER X.

## The Adjective.

## § 101—§ 138.

§ 101. The Adjective is a word which is joined to a substantive, to qualify it ; माझ्या बाबानें हरजीला चांगली शिक्षा केली, My father gave Harji a good punishment ; एक सगळा महिना झाला असावा, It must be one whole month since.

§ 102. The adjective may describe a noun, or limit its signification. Hence adjectives are considered as adjectives of quality, or adjectives of number, or numerals ; त्या दुष्ट मनुष्याला मरून तीस वर्षे झाली, It is thirty years since the death of that wicked man. In this sentence दुष्ट wicked is an adjective of quality, and तीस thirty is a numeral.

§ 103. When the adjective ends in आ, it is inflected, to show its agreement with the noun which it qualifies. The inflections which it assumes are the *General Gender Terminations* specified in § 47 :—

<i>Sing.</i>	चांगला <i>m.</i>	चांगली <i>f.</i>	चांगलें <i>n.</i> , good
<i>Plu.</i>	चांगले <i>m.</i>	चांगल्या <i>f.</i>	चांगलीं <i>n.</i> , good

§ 104. Before an inflected noun, the adjective in आ assumes its crude-form made up with the demonstrative या ; काळा black ; काळ्या घोड्यानें by the black horse ; मोठ्या घरांना, to large houses. Sometimes ए is optionally substituted for the demonstrative या ; भल्या or भले बायकोचा Of a good woman.

*Note.*—In poetry sometimes the adjective takes the case-terminations of the noun it qualifies. In the following line the adjective उदासीन, takes the instrumental case ending of the noun मानस :—

हास्य करावें भावें न असावें मानसें उदासीनें.

§ 105. When the adjective does not end in आ, it remains unaltered before the noun it qualifies ; आंबट फळे Sour fruits ; कडू भोपळ्याला काय करूं, What shall I do with the bitter gourd ?

*Note.*—In poetry the adjectives that do not end in आ may be inflected :—हास्य करावें भावें न असावें मानसें उदासीनें.—*Moropant.*

§ 106. But when the final vowel of the root is changed to आ, the adjective becomes subject to inflectional changes like any ordinary adjective in आ. Thus लहान small, may be changed to लहाना; कड़ू bitter, to कड़वा, &c., कड़ू or कड़वें तूप bitter ghee, *n.*

§ 107. When an adjective is used as a substantive, it is declined like a substantive. The masculine, feminine, and neuter adjectives ending in आ, ई and ए respectively, follow the First Declension, those ending in अ follow the Second, and the rest, the Third :—

शहाणा, Wise.		
<i>Singular.</i>		
<i>Masculine.</i>	<i>Neuter.</i>	<i>Feminine.</i>
<i>Nom.</i> शहाणा	शहाणें	शहाणी
<i>Acc.</i> शहाणा	शहाणें	शहाणी
<i>Inst.</i> शहाण्यानें		शहाणीनें
<i>Dat.</i> शहाण्याला-स		शहाणीला-स
<i>Abl.</i> शहाण्याहून		शहाणीहून
<i>Gen.</i> { शहाण्याचा-ची-चें <i>sing.</i> { चे-च्या-चीं <i>plu.</i> }		{ शहाणीचा-ची-चें { शहाणीचे-च्या-चीं
<i>Loc.</i> शहाण्यांत		शहाणींत
<i>Voc.</i> शहाण्या		शहाणे
Attributive crude-form शहाण्या		शहाण्या
<i>Plural.</i>		
<i>Nom.</i> शहाणे	शहाणीं	शहाण्या
<i>Acc.</i> शहाणे	शहाणीं	शहाण्या
<i>Instr.</i>	शहाण्यांनीं	
<i>Dat.</i>	शहाण्यांला-स-ना	
<i>Abl.</i>	शहाण्यांहून	
<i>Gen.</i>	{ शहाण्यांचा <i>m.</i> , चा <i>f.</i> , चें <i>n.</i> , <i>sing.</i> { चे <i>m.</i> , च्या <i>f.</i> , चीं <i>n.</i> , <i>plu.</i>	
<i>Loc.</i>	शहाण्यांत	
<i>Voc.</i>	शहाण्यांनीं	
Attributive crude-form		शहाण्यां



## वाईट, Bad.

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom. &amp; Acc.</i>	वाईट	वाईट.
<i>Instr.</i>	वाईटानें	वाईटानीं
<i>Dat.</i>	वाईटाला-स	वाईटाला-स
<i>Voc.</i>	वाईटा	वाईटानीं

## कडू, Bitter.

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom. &amp; Acc.</i>	कडू	कडू
<i>Instr.</i>	कडूनें	कडूनीं
<i>Dat.</i>	कडूला-स	कडूला-स
<i>Voc.</i>	कडू	कडूनीं

## NUMERALS.

§ 108. There are six kinds of Numerals, viz. the Cardinals (संख्यावाचक), Ordinals (क्रमवाचक), Fractionals (संख्यांशवाचक), Distributives (भेदवाचक), Multiplicatives (गुणांक), and Indefinites (अनिश्चित संख्यावाचक).

1. *The Cardinal Numerals.*

§ 109. The Cardinals denote the *number* of objects, and answer to the question, *how many?* As, एक one, पन्नास fifty.

§ 110. In compound numerals, such as एकवीस twenty-one, बावीस twenty-two, &c. &c., the smaller number comes first in Maráthí, while in English it is just the reverse.

*Note.*—In Maráthí the elements of the compound word, designating the numeral, cannot often be distinguished, as for instance in the compound बावन्न, बा stands for two, and वन्न, for fifty. बा is the modified form of बे (Sk. द्वि or द्वे two) and वन्न is derived from पन्नास (Pr. पचासा, Sk. पञ्चाशत् fifty). In Maráthí प is often changed to व in composition.

In Maráthí the numerals above one hundred are not used with “and,” as in English; “one hundred *and* five,” would be in Maráthí एकशे पांच; one thousand nine hundred *and* six, एक हजार नऊशे सहा.

§ 111. The idea of indefiniteness is expressed by the cardinals by joining two numbers together, without the conjunction “and” or “or;” thus, दहा पांच माणसें आलीं होतीं, some five or ten men had

come; पांच सहा वर्षोंत फलें बेतील, it will bear fruit in five or six years; लाख सवालाख जमले होते, a lac or a lac and a quarter had assembled; चार पांच जण होते, some four or five men were present.

§ 112. When a cardinal is repeated, it makes up a distributive form : दोन दोन, two a-piece; पांच पांच, by fives; एक एकाला दोन दोन भाकऱ्या दिल्या, each had two loaves given to him.

§ 113. The idea of multitude, expressed in English by the preposition “by,” is denoted in Maráthi by inflecting the aggregate or collective cardinals, such as a hundred, a thousand, a lac, and a crore, by the particle ओं; as, “rupees by lacs,” लाखों रुपये; अशीं म्या शेंकडों शहरें पाहिलीं, I have seen such cities by hundreds. The following aggregates are thus inflected:— शेंकडा a hundred, शेंकडों by hundreds; हजार a thousand, हजारों by thousands; लाख a hundred thousand, लाखों by lacs; क्रोड ten millions, क्रोडों by ten millions.

This same idea of multitude is expressed, also, by the employment of the Sanskrit forms of these aggregate numerals, combined with the word अवधि a limit; as, सहस्रावधि by thousands; कोट्यावधि लोकांच्या तोंडीं हीच वार्ता, this same story was in the mouths of millions of people.

§ 114. The numeral एक one, joined to another cardinal numeral, expresses the sense of indefiniteness denoted in English by the preposition “about;” पांच एक रुपये द्यावे, please give him about five rupees; शंभर एक माणसें आलीं होतीं, about a hundred men had come.

§ 115. The cardinal numerals denote the idea of frequency by assuming the particle हां (Sk. हा); is, एकहां once; शंभरहां a hundred times.

§ 116. The cardinals are thus written and pronounced:—

1	१	एक.	5	५	पांच.
2	२	दोन.	6	६	सहा.
3	३	तीन.	7	७	सात.
4	४	चार.	8	८	आठ.

9	९	नऊ, नव.	48	४८	अट्टेचाळीस.
10	१०	दहा.	49	४९	एकुणपन्नास.
11	११	अकरा.	50	५०	पन्नास.
12	१२	बारा.	51	५१	एकावन्न.
13	१३	तेरा.	52	५२	बावन्न.
14	१४	चवदा, चौदा.	53	५३	त्रेपन्न.
15	१५	पंधरा.	54	५४	चौपन्न, चोपन्न.
16	१६	सोळा.	55	५५	पंचावन्न.
17	१७	सत्ता.	56	५६	छपन्न.
18	१८	अठरा.	57	५७	सत्तावन्न.
19	१९	एकुणीस.	58	५८	अष्टावन्न.
20	२०	वीस.	59	५९	एकुणसाठ.
21	२१	एकवीस.	60	६०	साठ.
22	२२	बावीस, बेवीस.	61	६१	एकसष्ट.
23	२३	तेवीस.	62	६२	बासष्ट.
24	२४	चौवीस, चौवीस, चव्वीस.	63	६३	त्रेसष्ट.
25	२५	पंचवीस.	64	६४	चवसष्ट, चौसष्ट.
26	२६	सव्वीस.	65	६५	पांसष्ट.
27	२७	सत्तावीस.	66	६६	सासष्ट.
28	२८	अष्टावीस.	67	६७	सदसष्ट, सत्सष्ट.
29	२९	एकुणतीस.	68	६८	अडसष्ट, अडुसष्ट.
30	३०	तीस.	69	६९	एकुणहत्तर.
31	३१	एकतीस.	70	७०	सत्तर.
32	३२	बत्तीस.	71	७१	एकाहत्तर, एकेहत्तर.
33	३३	तेतीस, तेहतीस.	72	७२	बाहत्तर.
34	३४	चवतीस, चौतीस.	73	७३	त्रेहत्तर, त्रयाहत्तर.
35	३५	पस्तीस.	74	७४	चौन्याहत्तर.
36	३६	छत्तीस.	75	७५	पंचेहत्तर, पंच्याहत्तर.
37	३७	सदतीस, सततीस.	76	७६	शाहत्तर, शेहत्तर.
38	३८	अडतीस, अठतीस.	77	७७	सत्याहत्तर, सत्तेहत्तर.
39	३९	एकुणचाळीस.	78	७८	अठ्ठाहत्तर, अट्टेहत्तर.
40	४०	चाळीस.	79	७९	एकुणऐंशी.
41	४१	एकेचाळीस.	80	८०	ऐंशी.
42	४२	बेचाळीस.	81	८१	एक्यांयशी.
43	४३	त्रेचाळीस.	82	८२	द्वयांयशी.
44	४४	चव्वेचाळीस.	83	८३	त्रयांयशी.
45	४५	पंचेचाळीस.	84	८४	चौन्यांयशी.
46	४६	शेचाळीस.	85	८५	पंचांयशी.
47	४७	सत्तेचाळीस.	86	८६	शांयशी.

87 ८७ सस्यायशी.	94 ९४ चौऱ्याण्व.
88 ८८ अह्वायशी.	95 ९५ पंचाण्व.
89 ८९ एकुणनव्वद, नव्यायशी.	96 ९६ षाण्व.
90 ९० नव्वद.	97 ९७ सस्याण्व.
91 ९१ एक्याण्व.	98 ९८ अह्वाण्व.
92 ९२ व्याण्व.	99 ९९ नव्याण्व.
93 ९३ त्र्याण्व.	100 १०० शंबर.
101	१०१ एकशें एक.
102	१०२ एकशें दोन.
200	२०० दोनशें.
300	३०० तीनशें.
400	४०० चारशें.
500	५०० पांचशें.
1,000	१,००० हजार (Sk. सहस्र).
10,000	१०,००० दहाहजार (Sk. दशसहस्र).
1,00,000	१,००,००० लाख (Sk. लक्ष).
10,00,000	१०,००,००० दहालाख (Sk. दशलक्ष).
1,00,00,000	१,००,००,००० कोट, क़ोट (Sk. कोटि).

*Note.*—1. The Maráthí figures, indicating the numerals, being the same as the Sanskrit, are modifications of the initial letters of the Sanskrit names of the cardinals, and in their original forms as existing in ancient inscriptions, the initial letters can be distinctly recognized :—

१ = ए in एक one (1)	६ = ष in षट् six (6)
२ = द्व in द्वि two (2)	७ = स in सप्त seven (7)
३ = त्र in त्रि three (3)	८ = अ in अष्ट eight (8)
४ = च in चतुर four (4)	९ = न in नव nine (9)
५ = प in पंच five (5)	१० = द in दश ten (10)

*Note.*—2. In bills and notes the cardinals 101, 102, &c. are written as एकोत्तरशें (= एक + उत्तर exceeding + शें, one exceeding a hundred) दुवोत्तरशें, &c. instead of as एकशेंएक, एकशेंदोन, &c.

*Note.*—3. The numerals 24 चौवीस, 40 चाळीस and its compounds, and 54 चौपन्न, though written with च, are usually pronounced as if written with च्य.

*Obs.*—The English figures correspond to the Maráthí, and are denominated Arabic figures; but the figures, though originally introduced into Europe from Arabia, were not invented by the Arabs but by the Hindus, and the Arabs acknowledge their Indian origin.

§ 117. The cardinal numerals are irregularly declined, but it may be generally affirmed of them that those ending in अ

and ए, take आ in the crude-form, and those ending in आ, इ and ओ, remain unaltered. Thus,

(अ) सात seven	<i>Dat.</i> सातांला to seven
(ए) दोघे two	<i>Dat.</i> दोघांला to two
(आ) सहा six	<i>Dat.</i> सहांला to six
(ई) चौघी four	<i>Dat.</i> चौघींला to four

§ 118. The numeral एक one takes आ in the crude-form, but when it refers to a feminine noun, it assumes ई:—

<i>Nom.</i> एक one, <i>m., n.</i>	एक one, <i>f.</i>
<i>Dat.</i> एकाला to one	एकीला to one
<i>Gen.</i> एकाचा of one	एकीचा of one

§ 119. The numerals दोन two, तीन three, and चार four are changed to दोहों, तिहीं and चौहों respectively, in the crude-form:—

<i>Nom.</i> दोन two	<i>Dat.</i> दोहोंला to two
<i>Nom.</i> तीन three	<i>Dat.</i> तिहींला to three
<i>Nom.</i> चार four	<i>Dat.</i> चौहोंला to four

*Note.*—दोन or दोहों is sometimes to हों, chiefly in poetry:—

नाम न वढे ज्याची वाचा तोची लेंक हों बापांचा.—*Tukārām.*

§ 120. When दोन two, तीन three, and चार four refer to a noun denoting a person, they assume the following forms:—

दोन = दोघे <i>m.</i>	दोघी <i>f.</i>	दोघें <i>n.</i>
तीन = तिघे <i>m.</i>	तिघी <i>f.</i>	तिघें <i>n.</i>
चार = चौघे <i>m.</i>	चौघी <i>f.</i>	चौघें <i>n.</i>

*Note.*—These forms are usually substituted for nouns denoting persons, or applied attributively to them, when the persons they refer to have been mentioned in the previous part of discourse, or when they constitute the whole number; दोन माणसे खालीं आलीं आहेत, two persons have come downstairs; but ते दोघे आले आहेत, those two persons have come, or both have come.

§ 121. The neuter forms दोघें, तिघें and चौघें are used to denote the common gender, including a male and female; गर्भ त्यागुनि अनादरें, दोघें गेलीं दोघंर्यां:—*Mukteshwar.*

§ 122. The above numerals are thus declined:—

*Nom.* दोघे *m.*, दोघें *n.*, two      दोघी *f.*, two

*Dat.* दोघांला-स-ना to two      दोघींला to two

*Gen.* दोघांचा of two      दोघींचा of two

§ 123. The numerals दोन two, तीन three, and चार four, with ही “even,” make up the number denoting definiteness or totality; thus, दोन्ही both, तिन्ही all the three, and चान्ही all the four; but with the other numerals ही is written separately, as पांचही जण all the five persons. Sometimes the न of दोन्ही and तिन्ही is dropped; as दोहीं both, तिहीं all the three; दोहीं सांज, both in the morning and evening. चान्ही is changed to चौहीं or चहं, चौहींकडे or चहंकडे on all sides.

§ 124. The numerals, when qualifying an inflected noun assume their crude-forms; त्या दोघां माणसांनीं or दोघां जणांनीं, (जण *Sk.* जन persons,) by those two men; म्या एका बाईला पाहिलें, I saw a lady.

*Note.*—Before an inflected noun, the crude-forms of एक may be एक.एका, एके or एक्या.

## II.—The Ordinal Numerals.

§ 125. The Ordinals denote the *order* or succession of objects; as पहिला first, दुसरा second.

§ 126. The Ordinals, except the first four numbers, are made up by adding वा to the Cardinals: पांच five + वा = पांचवा fifth; आठ eight + वा = आठवा eighth; from एकुनीस nineteen and onwards, the ordinals change the final vowel of the cardinal to आ before taking वा; as एकुनिसावा nineteenth, शंभरावा hundredth. The following are the ordinal forms of the first four numbers:—

पहिला first, <i>m.</i>	पहिली <i>f.</i>	पहिलें <i>n.</i>
दुसरा second, <i>m.</i>	दुसरी <i>f.</i>	दुसरें <i>n.</i>
तिसरा third, <i>m.</i>	तिसरी <i>f.</i>	तिसरें <i>n.</i>
चौथा fourth, <i>m.</i>	चौथी <i>f.</i>	चौथें <i>n.</i>

§ 127. The ordinals belong to the First Declension:—

पहिला the first.

*Singular.*

<i>Nom.</i>	पहिला the first, <i>m.</i>	पहिली <i>f.</i>	पहिलें
<i>Dat.</i>	पहिल्याला to the first	पहिलीला	पहिल्याला
<i>Gen.</i>	पहिल्याचा of the first	पहिलीचा	पहिल्याचा

*Plural.*

<i>Nom.</i>	पहिले the first, <i>m.</i>	पहिल्या <i>f.</i>	पहिलीं <i>n.</i>
-------------	----------------------------	-------------------	------------------

*Dat.* पहिल्यांला to the first

*Gen.* पहिल्यांचा of the first

सातवा the seventh.

*Singular.*

<i>Nom.</i>	सातवा seventh, <i>m.</i>	सातवी <i>f.</i>	सातवें
<i>Dat.</i>	सातव्याला to the seventh	सातवीला	सातव्याला.

*Plural.*

<i>Nom.</i>	सातवे <i>m.</i>	सातव्या <i>f.</i>	सातवीं <i>n.</i>
-------------	-----------------	-------------------	------------------

*Dat.* सातव्यांला

*Note.*—The instrumental case of the ordinals expresses the adverbial sense of time; as पहिल्याने or पहिल्यान first or at first; सातव्याने a seventh time, सातवान.

### III.—The Multiplicatives.

§ 128. The Multiplicatives denote how many fold a thing is, as एकपट one-fold, or single; दुप्पट two-fold, or double. These forms are made up by adding पट (Sk. पद्, a fold) to the cardinal numeral, as पांच five + पट = पांचपट five-fold.

§ 129. The numerals, दोन two, तीन three, चार four, and दहा ten, are changed to दु, ति and चौ respectively before पट, and the प of पट is doubled in the forms of दोन and तीन. Thus,

दुप्पट double

चौपट four-fold

तिप्पट treble

दसपट ten-fold

*Note.*—The forms एकेरा or एकेरी single, दुहिरी or दुहेरी double, तिहिरी or तिहेरी three-fold, are used chiefly in reference to the *folding of cloth*, or a *rope*; दुहेरी शेरा a double thread. Also दुहेरी सरंजाम a double set.

## IV.—Fractionals.

§ 130. The Fractionals denote one or more parts of a whole number; as सव्वा or सवा one and a fourth; पाव a fourth.

§ 131. The fractionals may be used with the cardinals, simple or aggregate; as सव्वाद्दोन two and a quarter, or सव्वाच्चें one hundred and twenty-five. When the fractionals are united with the cardinals, they are put first and then the cardinals, which is just the reverse of what is done in English; साडेचार four and a half. The following are the fractional numbers, with their peculiar signs :—

*Fractional Numbers.*

$\frac{1}{4}$	·I· पाव.
$\frac{1}{2}$	·II· अर्धा-धी-धें, &c.
$\frac{3}{4}$	·III· पाऊण.
$1\frac{1}{4}$	१I· सव्वा.
$1\frac{1}{2}$	१II· वीड.
$1\frac{3}{4}$	१III· पावणेद्दोन, पाउणेद्दोन.
$2\frac{1}{4}$	२I· सव्वादोन.
$2\frac{1}{2}$	२II· अडीच.
$2\frac{3}{4}$	२III· पावणेतीन, पाउणेतीन.
$3\frac{1}{4}$	३I· सव्वातीन.
$3\frac{1}{2}$	३II· साडेतीन.
$3\frac{3}{4}$	३III· पावणेचार, पाउणेचार.

§ 132. The numbers from three and onwards are regularly denominated. Like सव्वातीन ( $3\frac{1}{4}$ ) we have सव्वाचार ( $4\frac{1}{4}$ ), सव्वापांच ( $5\frac{1}{4}$ ), and so on. The words सव्वा and वीड prefixed to the cardinal signify  $\frac{1}{4}$  and  $\frac{1}{2}$  plus, while पाउणे prefixed to the cardinal, signify  $\frac{1}{4}$  minus. Thus पावणे दोन means  $2 - \frac{1}{4} (= 1\frac{3}{4})$ ; but सव्वा दोन means  $2 + \frac{1}{4} (= 2\frac{1}{4})$ ; साडेतीन  $3 + \frac{1}{2} (= 3\frac{1}{2})$ .

§ 133. The fractionals may be reduced still lower in Maráthí :—

$\frac{1}{4}$  पाव a fourth, a quarter.

$\frac{1}{8}$  अथपाव.



$1\frac{1}{2}$  of  $\frac{1}{4}$  =  $\frac{3}{8}$  रीडपाव.

$2\frac{1}{2}$  of  $\frac{1}{4}$  =  $\frac{5}{8}$  अडीचपाव.

*Note.*—One-eighth ( $\frac{1}{8}$ ) of a measure is called नवदांक or छटांक.

§ 134. The fractionals are thus employed with the aggregate numbers :—

पाउणचें (100 —  $\frac{1}{4}$  of 100) 75.

सव्वाचें (100 +  $\frac{1}{4}$  of 100) 125.

रीडचें ( $1\frac{1}{2}$  of 100) 150.

पाउणे दोनचें (200 —  $\frac{1}{4}$  of 100) 175.

सव्वा दोनचें (200 +  $\frac{1}{4}$  of 100) 225.

अडीचचें ( $2\frac{1}{2}$  of 100) 250.

§ 135. In this way any fraction might be joined to thousands, lacs, crores, &c. Beyond the number two, as दोन two, दोनचें two hundred, दोन हजार two thousand, &c., the word साडे is used to denote a half ; as साडेतीन हजार 3,500 ; साडेदहा हजार 10,500.

*Note.*—“The symbols for pice, annas, and rupees are these—  
) 1 one pice, ) || two pice, ) ||| three pice, -) one anna, =) two annas,  
≡) three annas, |) four annas, ||) eight annas, |||) twelve annas, |-) |  
five annas and one pice, |=) || six annas and two pice, |||≡) ||| fifteen  
annas and three pice, १) one rupee, ९९||) fifty rupees and eight annas,  
६३४||=) ||| six hundred and thirty-four rupees ten annas and three  
pice.”—*Hindi Grammar*.

§ 136. The fractionals are regularly declined. Those ending in अ are of the Second Declension, and those in आ, ई and ए of the First. सव्वा is irregular ; as सव्वाला to one and a quarter, not सव्वाला.

#### V.—Distributive Numerals.

§ 137. The distributive numerals indicate how many each time a thing is ; as हरएक, दरएक, प्रत्येक each, every. The sense of distribution is usually expressed by repeating the cardinals ; एकएकानें यावें you may come one by one ; दोन दोन आंबे आणा bring two mangoes at a time ; पचास पचास जेवायाला बसले they sat down to dine by fifties.

*Note.*—By affixing **ला** to a numeral ending in **आ**, the distributive sense is expressed ; **सगळाला द्या**, **अर्धाला देऊ नका** give a whole to each, do not give a half ; **अर्धाला खांब पूर** fix the posts, each half deep.

#### VI.—The Indefinite Numerals.

§ 138. The indefinite numerals denote a number indefinitely ; as **बहुत** many ; **थोडे** a few, *m.* plural ; **सबे**, **अवया**, all, *m.* The indefinite numerals are regularly declined, § 107 ; **बहुत** **सगुतांला** to many ; **अवया** all, **अवयांला** to all.

## CHAPTER XI.

### Pronouns.

#### § 139—§ 162.

§ 139. A pronoun is a word which supplies the place of a noun, or refers to a noun mentioned before or after it ; as **रामा ह्यागतो मी येणार आहे** *Rámá* says that he intends to come ; **जो मनुष्य काळ आला होता तो हाच आहे** this is the very man that came yesterday.

§ 140. There are six kinds of pronouns, viz. the Personal, the Reflexive, the Relative, the Interrogative, the Demonstrative, and the Indefinite.

§ 141. The Pronouns, with the exception of the First and Second Personal Pronouns, are regularly declined. The masculine pronouns in **आ** or **ओ** are changed to **ई** in the feminine, and to **ए** in the neuter gender ; as **तो** he, **ती** she, and **तें** it, while the rest remain unaltered. The pronouns in **आ** or **ओ** belong to the First Declension, and the others either to the Second or the Third.

#### 1. The Personal Pronouns.

§ 142. The Personal Pronouns (**पुरुषवाचक सर्वनाम**) are chiefly employed as substitutes for the names of *persons*, and represent three persons, viz. the speaker, the person spoken to, and the

person spoken of. The form indicating the *speaker* is called the *First Person*, the form for the person *spoken to* is called the *Second Person*, and the form denoting the person *spoken of* is called the *Third Person*. The following are the forms for the three persons:—

*Sing.* 1st Pers. मैं I *m., f., n.*      *Plu.* आह्मी we *m., f., n.*  
 „ 2nd „ तू thou *m., f., n.*      „ तुम्ही you *m., f., n.*  
 „ 3rd „ तो he, ती she, तै it.      „ ते *m., त्या f., ती n., they*

*Note.*—The personal pronouns are thus derived from the Sanskrit language, through the Prākṛit:—

*Singular.*

1st Pers. Sk. अहं, Prāk. अहम्मि, Mar. मैं I  
 2nd Pers. Sk. त्वं, Prāk. तुं, Mar. तू thou

*Plural.*

1st Pers. Sk. वयं, Prāk. अम्हे (also वजं), Mar. आह्मी wo  
 2nd Pers. Sk. यूयं, Prāk. तुम्हे, Mar. तुम्ही you

§ 143. The Third Personal forms are also demonstrative in sense, and denote *that* and *those*, as well as *he*, *she*, *it*, and *they*.

*Note.*—The Sanskrit base त *t*, feminine ता *ta*, from which these forms are derived, signifies *he*, “*this, that.*” The Zend forms are identified with the Sanskrit.—*Bopp.*

§ 144. The pronouns मैं I and तू thou are thus declined:—

मैं I.

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	मैं I	आह्मी we
<i>Acc.</i>	मैं me	आह्मी us
<i>Instr.</i>	{ म्या or मैं by me मजर्मी with me	आह्मी by us आह्मांशी with us
<i>Dat.</i>	मला-मजला to me	आह्माला-स to us
<i>Abl.</i>	मजहून from me	आह्मांहून from us
<i>Gen.</i>	माह्मा <i>m.</i> of me	आमचा <i>m.</i> of us
<i>Loc.</i>	माह्यांत in me	आह्मांत in us

तू Thou.

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	तू thou	तुझी you
<i>Acc.</i>	तू thee	तुझी you
<i>Instr.</i>	{ त्वा or तू by thee तुजशी with thee	तुझी by you तुझांशी with you
<i>Dat.</i>	तुला, तुजला to thee	तुझालास to you
<i>Abl.</i>	तुजहून from thee	तुझांहून from you
<i>Gen.</i>	तुझा <i>m.</i> of thee	तुमचा <i>m.</i> of you
<i>Loc.</i>	तुझ्यांत in thee	तुझांत in you

*Note.*—The instrumental singular of these pronouns is usually written with the anusvár, though etymologically there is no warrant for it; but there is sufficient authority for the nasalisation of the plural form:—

मी I.

<i>Sing. Nom.</i>	Sk. अहं, Prák. अहम्मि,	Mar. मीं, I
„ <i>Acc.</i>	Sk. मां, Prák. मं,	Mar. मीं, he
„ <i>Instr.</i>	Sk. मया, Prák. मे or मए,	Mar. म्या or मीं, by me

तू Thou.

<i>Sing. Nom.</i>	Sk. त्वं, Prák. तुमं or तं,	Mar. तू thou
„ <i>Acc.</i>	Sk. त्वां, Prák. तुमं or तं or तुं,	Mar. तू thee
„ <i>Instr.</i>	Sk. त्वया, Prák. तुमे or तइ or तए,	Mar. त्वा or तू by thee
<i>Plu. Instr.</i>	Sk. अस्माभि, Prák. अम्हेहिं,	Mar. आझीं by us
„ „	Sk. युष्माभि, Prák. तुम्हेहिं,	Mar. तुझीं by you

*Note.*—The following forms occur chiefly, but not exclusively, in poetry:—

मी I.

	<i>Singular.</i>	<i>Plural.</i>
<i>Instr.</i>	मसी with me	आझासी with us
<i>Dat.</i>	मज, मजसी, मातें to me	आझातें to us
<i>Gen.</i>	माजा of me	

तू or तुं Thou.

<i>Instr.</i>	तुजसी, तुसी against thee	तुझासी against you
<i>Dat.</i>	तुज, तुतें, तुस to thee	तुझातें to you
<i>Gen.</i>	तुजा of thee	

§ 145. The Third Personal Pronouns **तो** he, **ती** she, and **तें** it, are thus declined:—

*Singular.*

<i>Nom.</i>	<b>तो</b> he	<b>ती</b> she	<b>तें</b> it
<i>Acc.</i>	<b>तो</b> him	<b>ती</b> her	<b>तें</b> it
<i>Instr.</i>	<b>त्यानें</b> by him	<b>तिनें</b> by her	<b>त्यानें</b> by it
<i>Dat.</i>	<b>त्याला, त्याजला, त्यास</b> to him <b>तिला, तिजला, तीस</b> to her <b>त्याला-स</b> to it		
<i>Abl.</i>	<b>त्याहून, त्याजहून</b> from him, <b>तिहून, तिजहून</b> from her, <b>त्याहून</b> from it		
<i>Gen.</i>	<b>त्याचा</b> <i>m.</i> , of him	<b>तिचा</b> <i>m.</i> of her	<b>त्याचा</b> <i>m.</i> of it
<i>Loc.</i>	<b>त्यांत</b> in him	<b>तींत</b> in her	<b>त्यांत</b> in it

*Plural.*

<i>Nom.</i>	<b>ते</b> <i>m.</i> they	<b>त्या</b> <i>f.</i>	<b>तीं</b> <i>n.</i>
<i>Acc.</i>	<b>ते</b> <i>m.</i> them	<b>त्या</b> <i>f.</i>	<b>तीं</b> <i>n.</i>

<i>Instr.</i>	{ <b>त्यांनीं</b> by them, <i>m., f., n.</i> <b>त्यांशीं</b> or <b>त्यांजशीं</b> with them.		
<i>Dat.</i>	<b>त्यांला, त्यांजला, त्यांस, त्यांना</b> to them.		
<i>Abl.</i>	<b>त्यांहून, त्यांजहून</b> from them.		
<i>Gen.</i>	<b>त्यांचा</b> <i>m.</i> , of them.		
<i>Loc.</i>	<b>त्यांत</b> in them.		

§ 146. When the First and Second Personal Pronouns are employed attributively, they assume the cases of the nouns before which they stand, except in the Dative, the Ablative, the Genitive, and the Locative cases. In the last four cases the personal pronouns assume their following crude-forms :

1st Sing.	<b>मज</b>	Plu.	<b>आझां</b>
2nd „	<b>तुज</b>	„	<b>तुझां</b>

*Examples.*

<i>Nom.</i>	<b>मीं गोविंद आलों आहे</b>	I Govind have come.
<i>Instr.</i>	<b>म्या गोविंदांनं तें लिहिलें</b>	I Govind wrote it.
<i>Dat.</i>	<b>मज गोविंदाला विचारावें</b>	you should ask me Govind.

*Abl.* मज गोविंदाहन तूं मोठा आहेस you are bigger than I Govind.

*Gen.* मज गोविंदाचा अन्याय it is the fault of me Govind.

*Loc.* मज गोविंदांत नाहीं it is not in me Govind.

§ 147. The other pronouns, the Third Personal Pronoun, तो he, ती she, and तें it, the Demonstrative हा this, the Relative जो who, &c., always assume their crude-form before an inflected noun; जो मनुष्य the man who; ज्या काठीनें the rod by which; ह्या घराला to this house.

### II.—The Reflexive Pronoun.

§ 148. There are two reflexive pronouns in Maráthí, viz. आपण self and स्वतः self, which are substituted for the personal pronouns, whether singular or plural; म्या त्याला जेवूं घातलें, मग आपण जेवायास बसलों, I first fed him, and then myself sat down to dinner; तिनें आपणास मारून घेतलें, she killed herself; म्या आपली बदली करून घेतली, I have got my transference effected; त्यानें स्वतांला मारून घेतलें, he killed himself; स्वतः तुझाला गेलें पाहिजे, you must go yourself.

*Note.*—आपण is derived from the Sanskrit word आत्मन् self, changed to आपणो in Prákrit; and आत्मन्, in the former language, is used like आपण, in all the genders, numbers, and persons. स्वतः is the Sanskrit ablative of स्व self, and in the form स्वयं self, is used as freely as आत्मन्; स्वयं वृत्तवान्, I chose it myself, or thou chocest it thyself, or he or she chose it himself or herself; स्वयं वृत्तवतः we, you, or they chose it of ourselves or yourselves or themselves.—*Max Müller.*

§ 149. आपण is declined like the masculine nouns of the Second Declension, the final अ being changed to आ, and स्वतः is changed to स्वतां in the crude-form. Thus,

	आपण Self.
<i>Nom.</i>	आपण self
<i>Acc.</i>	आपण self
<i>Instr.</i>	आपण by self
<i>Dat.</i>	आपणाला-स to self
<i>Abl.</i>	आपणाहून from self
<i>Gen.</i>	आपणाला <i>m.</i> of self
<i>Loc.</i>	आपणांत in self
	Crude-form आपणा.

स्वतः Self.

Nom.	स्वतः self	Abl.	स्वतांहून from self
Acc.	स्वतः self	Gen.	स्वतांवा of self
Instr.	स्वतः by self	Loc.	स्वतांत in self
Dat.	स्वतांला-स to self	Crude-form	स्वतां

*Note.*—In the plural the crude-form of आपण assumes the anusvāra ;  
 त्यांनीं आपणांस मारून घेतलें, they killed themselves.

*Note.*—The genitive आपला is derived from the Prākṛit आपुल्लो.

*Note.*—आपला is often erroneously substituted for आपण ; ते आपल्याला  
 (for आपणांला) भेटायस येणार आहेत, they are going to come to see your  
 honour.

### III.—The Relative Pronoun.

§ 150. The Relative Pronoun has a relational force, and always refers to some other word or phrase in the sentence ;  
 जो मुलगा येणार होता तो आला आहे, the boy who intended to come  
 has come. In the sentence, जो is a relative, referring to मुलगा  
 a boy, followed by the demonstrative तो that.

*Note.*—The relative is always followed by तो that.

*Note.*—जो is derived from the Sanskrit यः who, changed to जो in  
 the Prākṛit.

§ 151. The relative जो assumes the forms जी feminine, and  
 ज neuter (§ 141), and follows the First Declension :—

#### Singular.

Nom.	जो m. who	जी f. who	जें n. which
Acc.	जो whom	जी	जें which
Instr.	ज्यानें by whom	जिनें	ज्यानें by which
Dat.	ज्याला-स-ज्याजला to whom	जिला-जीस-जिजला	ज्याला-स-ज्याजला to which
Abl.	ज्याहून-ज्याजहून from whom	जिहून-जिजहून	ज्याहून-ज्याजहून from which
Gen.	ज्याचा m. of whom	जिचा m.	ज्याचा m. of which
Loc.	ज्यांत in whom	जीत	ज्यांत in which
Crude-form	ज्या	ज्या	ज्या

*Plural.*

<i>Nom.</i>	जे <i>m.</i> who	ज्या <i>f.</i> who	जीं <i>n.</i> which
<i>Acc.</i>	जे whom	ज्या whom	जीं which

<i>Instr.</i>	ज्यांनीं by whom or which
<i>Dat.</i>	ज्यांला-स-ज्यांजला to whom or which
<i>Abl.</i>	ज्यांहून-ज्यांजहून from whom or which
<i>Gen.</i>	ज्यांचा <i>m.</i> of whom or which
<i>Loc.</i>	ज्यांत in whom or which
<i>Crude-form</i>	ज्यां

*IV.—The Demonstrative Pronouns.*

§ 152. The Demonstrative Pronoun directly points out the word or phrase to which it refers; हा मुलगा, this boy; तो चाकर, that servant.

§ 153. There are two demonstrative pronouns, viz. हा this, pointing to an object near the speaker, and तो that, pointing to a distant object.

§ 154. The declension of तो that, is given under the Personal Pronouns (§ 145 ).

§ 155. The pronoun हा is changed to ही feminine, and हे neuter, and is thus declined:—

*Singular.*

<i>Nom.</i>	हा <i>m.</i> this	ही <i>f.</i>	हे <i>n.</i>
<i>Acc.</i>	हा this	ही	हे
<i>Instr.</i>	ह्यानें by this	हिनें	ह्यानें
<i>Dat.</i>	ह्याला-स-ह्याजला to this	हिला-हीस-हिजला	ह्याला-स-ह्याजला
<i>Abl.</i>	ह्याहून-ह्याजहून from this	हिहून	ह्याहून
<i>Gen.</i>	ह्याचा <i>m.</i> of this	हिचा <i>m.</i>	ह्याचा <i>m.</i>
<i>Loc.</i>	ह्यांत in this	हींत	ह्यांत
<i>Crude-form</i>	ह्या	ह्या	ह्या



*Plural.*

<i>Nom.</i> हे these <i>m.</i>	ह्या <i>f.</i>	हीं <i>n.</i>
<i>Acc.</i> हे these <i>m.</i>	ह्या	हीं
<i>Instr.</i> ह्यांनी by these	} <i>m. f. n.</i>	
<i>Dat.</i> ह्यांलास to these		
<i>Abl.</i> ह्यांहून from these		
<i>Gen.</i> ह्यांचा of these		
<i>Loc.</i> ह्यांत in these		

Crude-form ह्या

§ 156. या is often substituted for the crude-form ह्या, and इ for हि; याला or ह्याला to this; इला or हिला to this, *f.* :—

आर्या आर्यासि रुचे, ईच्या ठायीं जशी असे गोडी ।

आहे इतरा छंहीं गोडी, परि या परीस ती थोडी ॥

*Note.*—हा is derived from the Sanskrit अहस् that or this, changed in Prākṛit to the undeclinable अह.

§ 157. The following demonstrative derivatives are important, by the aid of which corresponding relative, interrogative, and several other pronominal forms are derived :—

1. Forms denoting *number* : इतका so many. (Sk. इयत्.)
2. Forms denoting *quantity* : एवढें so much. (Sk. एतावत्, Prāk. एव्हं.)
3. Forms denoting *distribution* : इतकाला, एवढाला so much to any or each person; इतकाला देऊं नका do not give so much to each.
4. Forms denoting *order* or *series* : इतकावा, एवढावा, so much<sup>th</sup> (if we may coin an equivalent expression).
5. Forms indicating *kind* or *sort* : असा, असला, असलाला such. (Sk. ईदृशः Prāk. एरिसो.)

§ 158. When the relative जो, the interrogative कोण, and the demonstrative तो are united with the above demonstrative forms, they simply retain their initial consonants, ज, क and त; कोण who? + असा = कसा, how? जो + असा = जसा as; तो + असा = तसा so.

11 m

Relative जो ज	Demonstrative तो त	Interrogative कोण क
------------------	-----------------------	------------------------

*The Interrogative Pronouns.*

§ 159. The Interrogative Pronouns are used to form questions, as, कोण आहे, who is there ? त्याला काय पाहिजे, what does he want ?

§ 160. The interrogative pronouns are कोण who ? कोणता which or what one ? काय what ? किती how many ?

*Note.*—कोण is derived from the Prākṛit कोण्णे, Sk. कः who ? + अन्यः other = कोन्यः किती how many ? from Sk. कति ? Sk. किम्, Prākṛit कीआ, काय Mar., क्या Hindi.

§ 161. The interrogatives are declined in the following manner :—

- (1) कोण who ? belongs to the Second Declension, and takes आ ; कोण who ? कोणाला to whom ?
- (2) कोणता which one ? is inflected in the three genders, and follows the First Declension.
- (3) किती how many ? belongs to the Third Declension.
- (4) काय what ? is irregularly declined.

*Examples.*

कोण who ?

	<i>Singular.</i>	<i>Plural.</i>
<i>Nom. &amp; Acc.</i>	कोण who	कोण
<i>Instr.</i>	कोणी by whom	कोणी
<i>Dat.</i>	कोणाला-स to whom	कोणाला-स
<i>Abl.</i>	कोणाहून from whom	कोणांहून
<i>Gen.</i>	कोणाचा of whom	कोणांचा
<i>Loc.</i>	कोणांत in whom	कोणांत
<i>Crude-form</i>	कोणा	कोणां

कोणता which one ?

*Singular.*

<i>Nom. &amp; Acc.</i>	कोणता, <i>m.</i>	कोणती, <i>f.</i>	कोणनें, <i>n.</i>
<i>Instr.</i>	कोणत्यानें	कोणतीनें	कोणत्यानें
<i>Dat.</i>	कोणत्याला-स	कोणतीला-स	कोणत्याला-स
<i>Crude-form</i>	कोणत्या	कोणत्या	कोणत्या

*Plural.*

<i>Nom. &amp; Acc.</i>	कोणते, <i>m.</i>	कोणत्या, <i>f.</i>	कोणतीं, <i>n.</i>
<i>Instr.</i>	कोणत्यांनीं.		
<i>Dat.</i>	कोणत्यांला-स-ना.		
<i>Crude-form</i>	कोणत्यां.		

किती how many ?

<i>Nom. &amp; Acc.</i>	किती how many ?
<i>Instr.</i>	कितींनीं by how many ?
<i>Dat.</i>	कितींला to how many ?
<i>Crude-form</i>	किती

काय what ?

*Singular.*

*Plural.*

<i>Nom. &amp; Acc.</i>	काय what	काय
<i>Instr.</i>	कशानें by what	कशांनीं
<i>Dat.</i>	कशाला-स to what	कशाला स-ना
<i>Abl.</i>	कशाहून from what	कशांहून
<i>Gen.</i>	कशाचा of what	कशांचा
<i>Loc.</i>	कशांत in what	कशांत
<i>Crude-form</i>	कशा	कशां

*The Indefinite Pronouns.*

§ 162. The Indefinite Pronouns express an indefinite generality. They are these: कोण, some one; कोणी, any one; कोणएक, some one; कोणसा, some one; कोणता, any one; अमुक, अमका, फलाणा, a certain one; उभय, उभयतां, both; कित्येक, several;

काहीं, something, some ; आणिक, आणखी, अन्य, इतर, वरकड, others ; अवघा, सर्व, सगळा, all. Of these words, those ending in आ are of the first declension ; those in अ of the second, assuming आ in the crude-form ; and the rest are of the third, remaining the same in the crude-form.

## CHAPTER XII.

### THE VERB.

#### The Classification of Verbs.

##### § 163—§ 172.

§ 163. A verb is the chief word in the sentence, and expresses either being, or action : as रामा चालतो, Rama walks ; गोविंद पोथी वाचितो, Govind reads a book ; देव चांगला आहे, God is good.

§ 164. The noun or pronoun of which an action is affirmed by the verb, is called the *Subject* (कर्ता), and the noun or pronoun towards which the action of the verb tends, is called the *Object* (कर्म). In the above sentence, गोविंद पोथी वाचितो Govind reads a book, गोविंद is the subject, and पोथी is the object, of the verb वाचितो.

§ 165. The Subject of the verb is often the agent or doer (कर्ता) of the action denoted by it.

§ 166. Verbs may be thus classified according to their *signification, derivation, and conjugation* :—Transitive (सकर्मक) or Intransitive (अकर्मक), Potential (शक्य), Causal (प्रयोज्य), Substantive (अस्तित्वदर्शक), Defective (गौण), and Regular (नियमित) or Irregular (अनियमित).

§ 167. When an action denoted by the verb passes on to the object, it is *transitive* (सकर्मक), and when the action terminates in the subject, it is *intransitive* (अकर्मक) ; as, रामा आंबा खातो, Rámá eats a mango (transitive) ; रामा येतो, Rámá comes

(intransitive). This is a division of verbs exclusively according to their *signification* ; it is neither according to their form, nor their conjugation.

1. The action of the transitive verb may be reflected on the subject instead of passing on to another object. When the action is reflected on the subject, without implying the sense of *foreign agency*, the transitive verb is denominated *Reflexive*, and is conjugated as an intransitive verb ; हरबरे इळतात, the gram grinds. But when the verb conveys the sense of *foreign agency*, i.e. that the action denoted by the verb is wrought on the subject by some agent *other* than the subject, the transitive verb is designated *Passive*, and is conjugated not quite transitively ; जास्यांत हरबरे त्याच्याकडून इळिले जातात, the gram is ground in the mill by his agency.

The former class of the reflexive verbs might be called *verbs of the Middle Voice*, and the latter, *verbs of the Passive Voice*. The radical transitive forms are called *verbs of the Active Voice*.

*Note.*—In Maráthí neither of the passive forms is produced by a verbal change, but by conjugation. The first is conjugated singly, the second with the aid of the auxiliary verb जाणें to go.

*Note.*—Every transitive verb can be used in the *Passive Voice*, but not in the *Middle*. Some of the principal verbs capable of being used in the *Middle Voice* are इळणें to grind, मोडणें to break, लोटणें to push, सरकणें to move, &c. They are denominated उभयविध or verbs of two conjugations, by the native grammarians.

*Note.*—The incapacity of some transitive Actives to express the reflexive sense in the *Middle Voice*, is made up by the use of distinct *intransitive* forms of cognate origin ; as, transitive active, सोडणें to unloose ; intransitive, सुटणें to get loose ; गाईला सोडा unloose the cow ; गाय सुटली the cow got loose. These intransitive verbs, expressing a reflexive sense, might be called *Deponents*, and their corresponding transitive forms, *Causals*, a list of which is given under the conjugations : मरणें to die, मारणें, to cause to die, i.e. to kill.

2. There are some transitive verbs in Maráthí which have an active meaning, but are conjugated intransitively like the verbs of the *Middle Voice*. In their radical Sanskrit forms they had,

however, a reflexive force, which they have now entirely lost. They have been denominated in this book *Anomalous verbs* (विधिभङ्गक); मी आपला धडा शिकेन, I shall learn my lesson. A list of the Anomalous verbs is given under their conjugation.

*Note.*—In Sanskrit these Anomalous verbs originally denoted that the action expressed by them was performed for the *benefit* of the agent. Sk. पचति he cooks, transitive; पचते he cooks for himself, intransitive; यजति he sacrifices, यजते he sacrifices for himself. Some of the Sanskrit reflexive verbs are the following,—चू, जन्, दंश, प्राप्त, श्रु, विस्मृ, हर, &c.; and corresponding Maráthí derivatives for them are चुकण to miss, जनणें to bear, डसणें to bite, पावणें to obtain, बोलणें to speak, विसरणें to forget, हरणें to take away.

*Note.*—“These distinctions, however, rest, in many cases, in Sanskrit as well as Greek, on peculiar conceptions which it is difficult to analyse or realise; and in Sanskrit, as well as Greek, the right use of the Active and Middle voices is best learnt by practice. Thus नी to lead, is used as *parasmaipada* in such expressions as गंडं विनयति he carries off a swelling; but as *atmanepada*, in क्रोधं विनयते he turns away or dismisses with wrath; a subtle distinction which it is possible to appreciate when stated, but difficult to bring under any general rules.”—*Max-Müller*.

3. Some intransitives express merely the sense of *existence* and are called *Substantive Verbs*; मी आहेँ I am, or I exist; रामा बरा झाला Rámá has got well. When these and a few other verbs are employed to make up the *Compound Tenses*, they are designated *Auxiliary Verbs*; तो वाचीत आहे he is reading.

*Note.*—The substantive verbs unite nouns and adjectives to their subjects, and are, therefore, called also *copulative* or *linking verbs*.

*Note.*—Some substantive verbs denote existence in a *particular* state; तो चांगला दिसतो he looks well, *i.e.* he is *in appearance* well. They, in addition to the union of a noun or adjective to the subject, indicate some other particular, and may, therefore, be called *strengthened copulæ*, तो सहाणा झाला he has become wise.

4. Some intransitives are conjugated *without a subject*, and are denominated *Impersonal Verbs*; उजाडलें it is daybreak; पोटांत कळमळतें I feel sickish.

§ 168. The *Potential Verb* is derived from the verbal root by the insertion of व, and expresses the *power* or *ability* of

the agent to do the action denoted by it; शिवाय्यानें चालवत Śivá can walk; चालणें to walk + व = चालवणें to be able to walk. This is a division of verbs both according to *sense* and *form*.

§ 169. The *Causal Verb* is a derivative from the verbal root by the insertion of अव, and expresses *indirect agency*; व्याख्याकडून म्या तें करविलें I caused him to do it; करणें to do + अव = करवणें to cause to do. This is a division of verbs, both according to *form* and *sense*.

§ 170. The *Compound Verb* is made up of two or more words; as मार खाणें to get a beating, or to be beaten, *lit.* to eat a beating. These verbs are like the English verbs, "to put on," "to fall in," "to come across," &c. This is a division of verbs simply according to *form*.

§ 171. The *Defective Verb* is wanting in some forms of conjugation; as पाहिजे it is wanted. This is a division of verbs according to *conjugation*.

§ 172. A verb is *Regular* when the verb is conjugated in the *past tense* in the ordinary way, by affixing the past tense-ending to the root; and it is *Irregular*, when the root is modified before the fixing of the termination; as मारणें to strike, मारिलें struck (regular); करणें to do, केलें did (irregular), not करिलें. This is a division of the verbs according to the *form* of the *Past Tense*.

## CHAPTER XIII.

### The Inflection of Verbs.

#### § 173—§ 199.

§ 173. The verb is given in the Maráthí Dictionary in what is called its *gerundial form*, *i.e.* it is given with the particle णें affixed to it; करणें to do.

§ 174. A verbal root (धातु) is the form which remains after the *ने* is dropped, कर do thou.

§ 175. The verbal root, when employed to predicate action of a noun, is modified, by means of certain particles, called *personal-endings*, to indicate its relation to the noun. Thus, the gerund, बोलने to speak; the root, बोल speak thou; the inflected form, बोलतो speaks (= बोल + तो); हरि बोलतो Hari speaks: the तो in बोलतो is a *personal-ending*.

§ 176. The personal-endings indicate the following particulars :—

1. The Genders (लिंग)—Masculine, Feminine, and Neuter.
2. The Numbers (वचन)—Singular and Plural.
3. The Persons (पुरुष)—the First, the Second, and the Third.
4. The Tenses (काळ)—the Present, the Past, and the Future.
5. The Moods (अर्थ)—the Indicative, the Conditional, the Subjunctive, the Imperative, and the Infinitive.
6. The Constructions (प्रयोग or *Prayogas*)—The Subjective, the Objective, and the Neuter.
7. The Participles and the Verbal Nouns (धातुसाधितें)—four Participles, and two Verbal Nouns.

§ 177. The mode or manner in which the verbal inflections or personal-endings are joined to the root, is called *Conjugation* (आख्यातरूप).

#### TENSES.

§ 178. A tense (Lat. *tempus*, time) is the form of the verb made up by inflection, or by the aid of the auxiliary verbs (§ 167, 2), in order to indicate the *time* of the action signified by it; thus, बोलतो he speaks; बोलेल he will speak, the root being बोल speak thou. The forms that are produced by inflection are



called *Simple Tenses*, and those made up by the aid of the auxiliary verbs are denominated *Compound Tenses*.

§ 179. There are four Simple Tenses in Maráthí, three of which indicate the principal divisions of time—the *Present*, the *Past*, and the *Future*; the fourth expresses a particular feature of past time, and is called the *Past Habitual Tense*.

§ 180. (1) The *Present Tense* (वर्तमान काळ) is that form of the verb which denotes that an action is going on in the present time; घोडा चालतो the horse walks; साधु सर्वांवर दया करितात virtuous men show kindness to all.

§ 181. (2) The *Past Tense* (भूत काळ) expresses an action as completed in time already past or spent; हरण पाशांत पडला the deer fell into the snare; माझाचें हंसणें आजपर्यंत कोणी पाहिलें किंवा ऐकिलें नाहीं until this day no one has seen or heard of the laughter of a fish.

§ 182. (3) The *Future Tense* (भविष्यकाळ) expresses an action to occur in time subsequent to the present; मी मरून देवाजवळ जाईन after I die I shall go to God; ते सांगतील तें मी मागेन I shall ask what they will bid.

§ 183. (4) The *Habitual Past Tense* (रीति भूतकाळ) indicates the habitual doing of an action in past time; रामा रोज चार तास वाचीत बसे Rámá used to sit reading four hours a day; तो बाहेर निघे व कमरेस चार पांच चिरगुटें बांधी he was in the habit of sallying forth, and tying four or five pieces of cloth around his loins.

§ 184. The following are the *Inflections* which make up the forms of the simple tenses:—

## PRESENT TENSE.

## 1st and 2nd Conjugations.

Singular.			Plural.
M.	F.	N.	M. F. N.
1. तों	ते	तें	तां
2. तोस	तेस	तेंस	तां
3. तो	ते	तें	तात

## PAST TENSE.

## 1st Conjugation.

Singular.			Plural.
M.	F.	N.	M. F. N.
1. लों	लें	लें	लां
2. लास	लीस	लेंस	लां
3. ला	ली	लें	ले त्या लीं

## FUTURE TENSE.

## 1st Conjugation.

Singular.		Plural.
	M. F. N.	M. F. N.
1.	एन	ऊं
2.	शील (or सील)	आल
3.	एल	तील

## 2nd Conjugation.

Singular.		Plural.
	M. F. N.	M. F. N.
1.	ईन	ऊं
2.	शील (or सील)	आल
3.	ईल	तील

*Note.*—The Second Singular शील is preferable to सील.

## PAST HABITUAL.

## 1st Conjugation.

Singular.		Plural.
	M. F. N.	M. F. N.
1.	एं	ऊं
2.	एस	आं
3.	ए	अत

## 2nd Conjugation.

Singular.		Plural.
	M. F. N.	M. F. N.
1.	ई	ऊं
2.	ईस	आं
3.	ई	ईत

*Note.*—अस is sometimes substituted for the Second Singular Intransitive Past Habitual एस.

*Note.*—The inflections of the tenses are of *two* kinds; those directly derived from Sanskrit through the Prākṛit, and those of a purely Marāṭhī origin. It has not yet been ascertained when the latter terminations came into use, but the former, which make up the Past Habitual forms, are found in the oldest Marāṭhī poetical works. These are, in fact, the source from which all the existing forms of the tenses are derived, and they are found, with slight changes, in Hindi and Gujarāṭi, serving the purpose of the aorist. What we have designated purely Marāṭhī forms are produced by the union of the demonstrative pronoun तो that, (used, also, as the Third Personal Pronoun,) with the Past Habitual inflections. Thus,

The pronoun	तो	m. + P. H. ए	= तौ ; करितौ I do, <i>sing. 1st pers.</i>
"	तो	m. + P. H. एस	= तोस ; करितोस <i>sing. 2nd pers.</i>
"	तो	m. + P. H. ए	= तौ ; करितौ <i>sing. 3rd pers.</i>
"	तो	m. + P. H. ऊ	= तौ ; करितौ <i>plu. 1st pers.</i>
"	तो	m. + P. H. आ	= तां ; करितां <i>plu. 2nd pers.</i>
"	तो	m. + P. H. अत	= तात ; करितात <i>plu. 3rd pers.</i>

In the same way the feminine and neuter inflections are derived :—

	<i>Feminine.</i>			<i>Neuter.</i>		
<i>Sing.</i> 1.	ती	+ ए	= तै (or त्यै)	तै	+ ए	= तै
" 2.	ती	+ एस	= तैस (or त्यैस)	तैस	+ एस	= तैस
" 3.	ती	+ ए	= तै (or त्यै)	तै	+ ए	= तै
<i>Plu.</i> 1.	ती	+ ऊ	= ताँ	ताँ	+ ऊ	= ताँ
" 2.	ती	+ आ	= तां	तां	+ आ	= तां
" 3.	ती	+ अत	= तात	तात	+ अत	= तात

The feminine forms in *त्यै* are employed in the Konkani. In the Dakhan the third person singular is *ती*, instead of *तै* or *त्यै*, and the neuter first person singular is *तौ*. The Dakhan forms have no etymological authority. Nor are the singular forms in *त्यै* of much authority, as the plural forms do not take *य*. Besides, according to the Maráthí rules of combination, when two vowels are united, the weaker is displaced by the stronger.

*Note.*—The inflections of the past tense are derived from those of the present tense by a slight change. For the vowels of the second and third personal inflections are substituted the general gender-terminations specified in § 47 ; and the forms thus produced are joined to the past participle in *ल* or *ला*.

In the first person the vowels do not submit to a displacement, as personality is most emphatically asserted in the forms for that person.

*Note.*—The modified forms of the present tense, before they are united with the past participle *ला*, are the same as those of the Conditional Mood, § 187.

*Note.*—The following are the modified forms of the present tense used to make up the forms of the past tense and the conditional mood :—

<i>Sing.</i> 1.	तौ	तौ M.	<i>Plu.</i> तौ	तौ M.
" 2.	तोस + आ	= तास M.	" तां + आ	= तां M.
" 3.	तो + आ	= ता M.	" तात + ए	= ते M.

*Note.*—The above modified forms of the present tense are thus combined with *ला* to make up the past forms :—

<i>Sing.</i> 1.	ला + तौ	= लौ M.	<i>Plu.</i> ला + तौ	= लौ M.
" 2.	ला + तास	= लास M.	" ला + तां	= लां M.
" 3.	ला + ता	= ला M.	" ला + ते	= ले M.

*Note.*—The feminine and neuter forms are derived in the same way as the masculine. ला + तै = लै *f.* 1st *Sing.*; ला + ती = ली *f.* 3rd *Sing.*

*Note.*—The Future and the Past Habitual retain their classical forms. The Past Habitual is the original Maráthí tense, immediately derived from the Sanskrit through the Prákrit, and from the Future is derived :—

*First Conjugation (Sk. Atmanepada).*

PAST HABITUAL.						FUTURE.
<i>Sing.</i>	1.	Sk.	ए,	Prák. मि,	Mar. एं	Mar. एन
"	2.	"	से	" ए	" एस	" एस
"	3.	"	ते	" ए	" ए	" ए
<i>Plu.</i>	1.	"	महे	" मु	" ऊं	" ऊं
"	2.	"	ध्वे	" ह (ध, त्या) आं	" आं	" आल
"	3.	"	अते	" अति	" अत	" तील

*Second Conjugation (Sk. Parasmaipada).*

PAST HABITUAL.						FUTURE.			
<i>Sing.</i>	1.	Sk.	मि,	Prák.	मि,	Mar.	ई	Mar.	ईन
„	2.	„	सि	„	सि	„	सी, ईस	„	शील
„	3.	„	ति	„	ति	„	ई	„	ईल
<i>Plu.</i>	1.	„	मः	„	मू	„	ऊं	„	ऊं
„	2.	„	य	„	ह	„	आं	„	आल
„	3.	„	अन्ति	„	अति	„	ईत or आत	„	तील

*Note.*—The letter ल which distinguishes the future form is a modification of the Sanskrit त changed to ह in Prákrit; Sanskrit करिष्यति he will do, Prák. करिस्सदि, Mar. करील.

*Note.*—Not only are the Present and Past inflections pronominal in regard to their origin, but even the Past Habitual and the Future are so. Such is the case with the personal-endings in most languages, “although, in the course of time, they are no longer recognized and felt to be that which by their demonstrable origin, they imply and are.” “It appears to me most probable that the majority of them are pronouns, through which action or quality, which is expressed in the root, in abstract, becomes something concrete, *e. g.*, the expression of the idea ‘to love’ becomes the expression of the person ‘who loves.’ This person, however, is more closely defined by the personal terminations, whether it be ‘I,’ ‘thou,’ or ‘he.’”—*Bopp*. The anusvár of the first person, the स of the second, and the त of the third, are existing remnants of the Sanskrit personal pronouns, which are found as verbal terminations in all the Aryan languages.

**MOODS.**

§ 185. A mood is the inflected form of the verb, expressing the manner of the action denoted by the verb, as *positive*,

*conditional*, or *obligatory* ; and there are FIVE such forms or moods in Maráthí, viz. the *Indicative* (स्वार्थ), the *Conditional* (संकेतार्थ), the *Subjunctive* (विध्यर्थ), the *Imperative* (आज्ञार्थ), and the *Infinitive* (उद्देशार्थ).

§ 186. (1) The *Indicative* denotes whether the action expressed by the verb actually does or does not take place ; as, साधु कोठेही गेले तरी मान्यता पावतात wherever virtuous men go, they obtain respect ; माझ्याजवळ तुझी भूक जाई असा पदार्थ नाही there is not anything by me that would satisfy your hunger ; तो काय उपाय करील तें नकळे I do not know what remedy he will use. In the Indicative Mood the personal-endings of the simple tenses are simply affixed to the root.

*Note.*—The Indicative strictly speaking is no mood, as in it only “relations of time are expressed. The absence of modal accessory notions is its characteristic.”—*Bopp*.

§ 187. (2) The *Conditional* expresses an action which is thought of as contingent, as one which may or may not happen ; तो उद्यां येता तर बरें होतें it would be well if he came to-morrow. The essential sense of the conditional is that of suppositiveness—an uncertainty and indecision ; it makes a supposition, which may or may not be realized. The inflections of the conditional are modified forms of those of the indicative present, and are the following :—

<i>Singular.</i>				<i>Plural.</i>		
	<i>M.</i>	<i>F.</i>	<i>N.</i>	<i>M.</i>	<i>F.</i>	<i>N.</i>
1.	तों	तें	तें		तों	
2.	तास	तीस	तेंस		तां	
3.	ता	ती	तें	ते	व्या	तीं

*Note.*—In Sanskrit, the conditional form resembles partly the future, and partly the past, forms, and expresses that the completion of a wish that had been entertained was not actually realized ; thus, the Sanskrit अदास्यम् I would give, or I would have given, answers to

the future दास्यामि I will give, together with the privative अ of the past tense अदाम् I gave. This composite character of the Sanskrit conditional exists most perfectly in the Marāṭhi forms. They also denote the *possible* unrealisation of a felt desire or expectation, and assume the past inflectional vowels; तो हंसता तर मीही हंसतो if he had laughed I too would have laughed, *i.e.* I wished that he might laugh, but he did not, and my expectation was not realized.

*Note.*—The conditional inflections are derived from the indicative present by the aid of the gender terminations which make up the tenses of the indicative past. (§ 184, *Note.*)

*Note.*—We have given elsewhere a verbal form which expresses conditionality most absolutely. It is the dative of the past tense, or the past participle: श्लोक काढल्यास (काढला + यास) त्यांची परीक्षा होईल whenever he shall produce his slokas, they will be examined. The dative particle expresses purpose, and a purpose is fulfilled in future time; but the dative termination, by being affixed to a *past* form, comes to denote a purpose whose fulfilment is uncertain, *i.e.* a mere supposition. The same dative particle, on the other hand, by being united to a future participle, expresses a purpose most emphatically; as तो शिकायास (शिकू + यास, § 190) गेला he has gone to learn.

§ 188. (3) The *Subjunctive* denotes the *propriety* or *impropriety* of an action; जें न मिळालें तें मिळवावें, मिळालें ते रखावें, रक्षिलेलें वाढवावें, वाढविल्याचा सत्पात्री व्यय करावा we should acquire that which has not been obtained; preserve that which has been acquired; increase that which has been preserved; and expend in good works what has been increased; ही स्त्री कोणास द्यावी हें सांगावें let it be said to whom this woman should be given. The following are the inflections of the subjunctive:—

Singular.				Plural.		
	M.	F.	N.	M.	F.	N.
1.	आवा	आवी	आवें	आवे	आव्या	आवीं
2.	आवास	आवीस	आवेंस	आवते	आव्यात	आवीत
3.	आवा	आवी	आवें	आवे	आव्या	आवीं

*Note.*—The monosyllabic roots in ए and ई are changed to आ in combination with the subjunctive suffix; ने lead thou; न्यावा (ने + आवा *m.*) he ought to be led; पी drink thou; प्यावा he ought to drink.

*Note.*—The subjunctive terminations आवा &c. are derived from the

Sanskrit participial particle लब्ध denoting the sense of futurity as well as that of obligation. The लब्ध is changed to अल्व in Prákrit and to आव in Maráthí, combined with the principal gender terminations. (§ 47.)

§ 189. (4) The *Imperative* expresses command, advice, exhortation, or benediction ; तू आपलें काम सुकादधानें कर mind your own business quietly ; आज आपलें राज्य पांडव पावोत may the Pándavs obtain their kingdom to-day ; गोष्ट खरी पण मी काय करूं ? it is true, but what can I do. The imperative has the following inflections :—

Singular.		Plural.
	M. F. N.	M. F. N.
1.	ऊं	ऊ
2.	अ	आ
3.	ओ	ओत

*Note.*—The ओ and ओत are changed to वो and वोट when the monosyllabic verb ends in ई or ए ; दे give thou, देवो (for देओ) may he give ; पिबोत (for पीओत) may they drink. So also the 2nd plural आ changes the monosyllabic ई or ए to या ; वे take thou, वया take ye ; पी drink thou, प्या drink you.

*Note.*—Sometimes ऊ and ऊत, the original forms, are substituted for ओ and ओत of the third person.

*Note.*—In poetry, ई is affixed to the 2nd person imperative singular of the transitive verb, and ए to that of the intransitive ; वेई for वे ; पावें reach thou. These modified forms are more respectful and urgent.

वेई वेई माझे वाचे, गोड नाम विठोबाचें.—*Tukaram.*

नारायणा भाठवि सर्पराणा पावें ह्याने गा पुरुषा पुराणा.—*Waman.*

*Note.*—The imperative terminations are thus derived from the Sanskrit :—

1.	Sing.	Sk.	अनि	Prák.	सु	M.	ऊं
2.	"	"	अ	"	अ	"	अ
3.	"	"	तु	"	उ	"	ऊ or ओ
1.	Plu.	"	अम	"	मो	"	ऊं
2.	"	"	त	"	ह	"	आ
3.	"	"	न्तु	"	तु	"	ऊत or ओत

§ 190. (5) The *Infinitive* expresses the action as dependent upon another action, and is chiefly employed to make up compound verbal forms; **तो जाऊं लागला** he began to go; **राजा एक सारखी टक लावून त्या पुत्राकडे पाहू लागला** the king began to look intently at that son; **मला जाऊंया** let me go. The inflection of the infinitive is **ऊं**; **कर** do thou; **करूं** to do.

*Note.*—The Infinitive termination **ऊं** is a modification of the Sanskrit infinitive **तुं** changed in Prākṛit to **हुं** or **उं**. The Sanskrit **तुं** expresses “to be requisite, or to will, in the sense of the future.”

#### THE PRAYOGAS, OR CONSTRUCTIONS.

§ 191. The terminations assumed by the verb in conjugation (§ 200) indicate whether it agrees in gender, number and person with the nouns to which it is related, or stands neutral.

§ 192. This agreement or disagreement of the verb with the nouns to which it is related, indicated by the inflections which it assumes in conjugation, is called **प्रयोग** or construction.

§ 193. The noun with which the verb agrees may be either its *subject* or its *object*. Sometimes it may agree neither with the subject nor with the object, but may be *neutral*, i.e. indifferent to both.

§ 194. There are, consequently, *three* forms of construction—the *Subjective*, the *Objective*, and the *Neuter*.

§ 195. In the Subjective or **कर्तरि** construction, the verb agrees with the subject; **मुलगा पोथी वाचितो** the boy reads a book.

2. In the Objective or **कर्मणि** construction, the verb agrees with the object; **गांवकऱ्यांनीं सरकाराचा महसूल दिला नाही** the villagers did not pay the revenue of the Government.

3. In the Neuter or **भाव** construction, the verb agrees neither with the subject nor the object, but is conjugated in the neuter singular; **पंतोजीनें मुलांस फार मारिलें** the schoolmaster beat the boys severely.



*Obs.*—Ignorance or indifference is always indicated in Maráthí by the neuter gender; कोण हाक मारितें who calls out to me? ते कोण येतें who is coming there? कोणी माणूस येतें some human being is coming.

*Note.*—The noun with which the verb agrees, whether it be the subject or the object, is always uninflected. The uninflected case of the subject is the Nominative, and the uninflected case of the object is the Accusative. Consequently in the subjective construction, the subject is in the Nominative case, and in the objective construction the object is in the Accusative case.

Since in the *Bhíve* or Neuter construction, the verb agrees neither with the subject nor the object, both the nouns are inflected. The inflected subject is usually in the Instrumental case, and the inflected object is in the Dative case. Sometimes the inflected subject is in the Dative case.

*Note.*—Inflection, which in reality is a mutilation, is a sign of weakness, and the inflected subject and the object are therefore incapable of influencing the verb, as for example in the *Bhíve* construction.

*Obs.*—The Prayogas are, strictly speaking, a department of Syntax, but we have anticipated it as it is impossible to understand the principles of Maráthí conjugation without some knowledge of it.

#### THE PARTICIPLES AND THE VERBAL NOUNS.

§ 196. The *Participles* are forms derived from verbs, and are chiefly employed to make up compound tenses. They are the *Present*, the *Past*, the *Pluperfect*, and the *Future*.

1. The *Present Participle* denotes currency of action, and assumes त, ता *m.*, तां or तांना to make up its forms; चाल walk thou; चालत, चालता, चालतां, or चालतांना walking; मी मारीत आहे I am beating.

*Note.*—The *Present Participle* in त, of which ता, तां and तांना are modifications, is derived from the Sanskrit present participle in अन्; भू to be + अन् = भवन् becoming; जि to conquer + अन् = जयन् conquering. The forms in तां and तांना are the locatives of the Maráthí त denoting “duration.”

2. The *Past Participle* implies a past action, and assumes ला or लेला *m.*; तारला or तारलेला saved; कोणी एके दिवशी ती वनांत रडत पडली होती on a certain day she lay weeping in the forest.

*Note.*—The past participle लाम् *m.* is derived from the Sanskrit past participle passive त्, changed in Prākṛit to द्; thus, श्रुत heard, Prāk. सुद्, and द्, being changed to ल in Marāṭhī. In Marāṭhī it is both active and passive in sense. In the Slavonic languages, the passive participle त् is transferred to the active voice, “with the retention of the meaning of past time,” and is also weakened to *l*, probably by first becoming changed to *d*. In Persian it is usually active, and in Georgian, it becomes *l*.—*Bopp.*

*Note.*—There is a past participial form in the locative आं (or या), like the present participial तां, denoting *duration*. It is derived from intransitive neuter verbs, and is used only in a reduplicated form; म्या बसल्यां बसल्यां त्याला औषध पाजिलें I gave him the medicine while sitting. The intransitive neuters are बसणें to sit, निजणें to lie down, पडणें to lie down, &c., indicating an inactive state in the past form.

3. The *Pluperfect Participle* denotes an action that takes place before that mentioned in the principal cause, and assumes ऊन; जाऊन having gone; मामापुढें जाऊन मी पायां पडेन I will go into the presence of my uncle, and on my knees beg pardon.

*Note.*—The Pluperfect Participle ऊन is derived from the Sanskrit indeclinable participle त्वा, which is changed to तूण or ऊण in Prākṛit. In the Prākṛit prose, “there are a few instances of त्वा being relaxed to द्वा, as गद्वा for कृद्वा.”—*Cowell.*

4. The *Future Participle* expresses the intention of the agent to do the action denoted by the verb, and takes the termination नार or नारा; ये come thou, येनार being about to come; तो येनार आहे he is about to come.

*Note.*—The Future Participle नार is a modification of the Sanskrit future participial form in त् or तार. The Sanskrit form is employed both as a participle and as a noun of agency, and the Marāṭhī form is also used in the same manner. When the Marāṭhī participle is used in the latter sense, the final अ is lengthened; तो बोलनार आहे he is about to speak; बोलनारा a speaker. In Sanskrit, as in Marāṭhī, the future participle is generally used with the verb “to be,” as Sk. दातास्मि, I will give, M. मी देनार आहे.

*Note.*—“It is requisite to observe here that, in the history of languages, the case not unfrequently occurs, that one and the same form is, in the lapse of time, split into several, and then the different forms are applied by the spirit of the language to different words. Thus, in Sanskrit, दाता, from the base दातार, means both the giver and ‘he that will give’; but in Latin, this one form, bearing two different meanings, has been parted into two, of which the one has assumed to itself alone

the task of representing a future participle, while the other appears, like the Greek *δορnp dōter*, only a name of agent.”—*Bopp*.

§ 197. The participles that end in आ (not the locative आं) are declinable, and the rest are indeclinable; *तेा येता झाला* he commenced to come; *ती येती झाली* she commenced to come.

*Note*.—The declinable participles being, by derivation, adjectival, they are capable of being used both as adjectives and nouns; *वाहातें पाणी* a flowing stream; *पळत्याच्या पाठीस लागणें* to pursue one that is running; *मेलेलें लेंकरू* a dead child; *मेलत्यांस जिवंत करणें* to restore the dead to life; *ही रडणारी सुलगी* this cry-baby; *हसणारांचे हांत* the teeth of those who laugh.

*Note*.—Though the participles may be employed as *finite verbs*, as is the case with the past participle ला, they retain their nominal character, and are, sometimes, inflected by means of the case-terminations and the postpositions, as ordinary nouns, giving the whole sentence a nominal character; *फौज परगण्यांतून गेल्यावर (गेली + यावर) गांवकरी कलेक्टर साहेबाकडे खोटी किर्याद करितात कीं शिपायांनीं आह्मांस लुटलें* after troops have passed through a district, the inhabitants go to the collector and complain falsely that the soldiers have plundered them; *सुलींच्या सासूचीं माणसें जवळ असलीं हणजे त्या लाजून कांहीं बोलत नाहीं आणि कांहीं पुसल्यावर (पुसलें + यावर) उत्तरही देत नाहींत* in the presence of the relations on the side of the mothers-in-law, girls will scarcely speak for shyness or reply to a single question.

§ 198. The *Verbal Nouns*, distinct from the Participles, are two, viz. the *Gerund* and the *Supine*.

1. The *Gerund* is a neuter substantive, derived from the verbal root by the use of the suffix णें, and denotes action in a general way; *करणें* to do = *कर* do thou + *णें*. (§ 175.) It is declined like a neuter substantive in ए in all the cases.

*Note*.—The Gerund is a modification of the Sanskrit अन employed to produce abstract nouns; thus, *सीव् + अन* = *सीवनं*; Prak. *सीवणा*, M. *सीवणें* to sew. “The German infinitive in *an* (standan) belongs to the class of the Sanskrit abstract अन, as *बंधनं*, the binding = *Gott bind*.”—*Bopp*. In Hindi the gerund is in आना.

2. The *Supine* is a case or cases of the Infinitive Mood, viz. the Dative and the Genitive. The dative form expresses the idea of *purpose*, and the genitive, that of *suitableness* or *requisiteness*; *अतो त्यास मारायास गेला*, he went to beat him; *त्याला*

तिकडे जायचें आहे he has to go there; आम्हास देशांतरीं जायचें पडेल we shall be under the necessity of going abroad.

*Note.*—"A case of the infinitive mood (according to C. F. Becker) ending in Latin in *um* and *u*, that in *um* being sometimes called the *former supine*, and that in *u* the *latter supine*." *Supine* is derived "from *supineness*, bent or thrown backward, probably because, although furnished with substantive case-endings, it throws itself back, as it were, on the verb."—*Webster's Dictionary*.

§ 199. The Supine forms are thus produced :—

The *Infinitive* करुं to do.

The *Dative* करावयास-ला or करायास-ला (= करुं + यास).

The *Genitive* करावयाचा or करायाचा (= करुं + याचा).

*Note.*—The Sanskrit infinitive तुं is used as an adjective, as in भोक्तुं कालः the time of eating, or as an "expression of purpose," as in कृष्णं द्रष्टुं व्रजति he goes to see Krishna; and the Maráthí infinitive, though originally conveying both these senses in the language, now usually employs its case-forms (or the Supines) for this purpose. In the Bálmitra, which still retains some of the old uses of the Maráthí verbs, the infinitive occurs used as an adjective, though at present it is invariably displaced by its genitive supine; याचा नेहू (नेसायाचा) पंचा कोठें आहे? Where is his wearing garment? In the more southerly parts of the Konkan, where many archaic forms have still general currency, the infinitive is used as extensively as in Sanskrit; तो त्याका भेटू आलो असो (M. तो त्याला भेटायास आला आहे), he has come to see him. It is only to convey the sense of a dependent action that the infinitive is used now by the Maráthís: तो पाहू or पाहायास लागला he began to see.

## CHAPTER XIV.

### CONJUGATION.

§ 200—§ 204.

§ 200. The affixing of the personal-endings (प्रत्यय) to the verb or the verbal root, is called *conjugation* (रूप चालविणे).

§ 201. The verbal roots assume the personal-endings in two ways; they either *modify their terminating vowels before taking the personal-endings*, or *remain unchanged before them*.

The form of the verb, whether modified or unmodified, is called, in reference to the personal-endings, its *base* (अङ्ग).

§ 202. The verbs according to their *bases* are divided into two classes or CONJUGATIONS, viz. the FIRST CONJUGATION and the SECOND CONJUGATION.

1. The FIRST CONJUGATION includes all the verbs which *do not modify the radical terminating vowel* in making up the base ; as, root, चाल walk thou ; base, चाल, the same as the root ; present participle, चालत walking.

2. The SECOND CONJUGATION takes in all the verbs which *change the terminating vowel of the root to इ* in the base ; as, root, कर do thou ; base, करी = कर + ई ; present participle, करीत doing.

*Note.*—The intermediate ई, when shortened, as when the personal-ending has an initial long vowel, (कर + ई + तो = करितो he does) is usually omitted in conversation, but it should never be elided in writing. The illiterate affix it even to verbs of the first conjugation ; for instance, they would say बोलितो, and even बोलीतो, for बोलतो he speaks.

§ 203. The distinction of conjugation is not confined simply to the verbal base, but extends also to some of the *personal-endings*. The inflections of the Past Habitual and the Future are different for the two conjugations ; ई characterising the inflections of the second conjugation, and ए those of the first.

*First Conjugation.*

*Second Conjugation.*

*Past Hab.* मीं चालें I used to walk

मीं मारीं I used to beat

*Future* मीं चालेन I shall walk

मीं मारीन I shall beat

The terminations of the other tenses, the present and the past, do not indicate this distinction of the conjugations as they are not immediately derived, as the Past and Past Habitual inflections, from the Sanskrit, but from the Maráthí demonstrative pronouns (§ 184, *Note*),—otherwise the Maráthí verbs would have had throughout two distinct sets of terminations for the conjugations.

*Note.*—The two Maráthí conjugations correspond to the Sanskrit *Atmanepada* (Intransitive) and *Parasmaipada* (Transitive) conjugations. The distinctive ई of the second conjugation characterises the corresponding Sanskrit conjugation, viz. the *Parasmaipada*. The इ is the

original personal-ending, the Sanskrit *ए* being produced from it by the insertion of *अ* before it. The *इ* is a remnant of *मि*, “the weakened form of the syllable *म* which in Sanskrit and Zend lies at the foundation of the oblique cases of the simple pronoun as its theme.”—*Bopp*.

*Note*.—“In general, however, the Sanskrit language, as it at present exists, disposes of both forms in an arbitrary manner. Of the cognate languages, only the Zend, the Greek, and the Gothic have retained their primitive form.” In Maráthí the verbs regularly conform to these principles of conjugation.—*Bopp*.

§ 204. The Maráthí verbs are thus arranged under the two conjugations :—

#### THE FIRST CONJUGATION.

1. All *Intransitive* verbs ; बस, बसतो he sits.
2. All *Anomalous* verbs ; शीक, शीकतो he learns.
3. All *Potential* verbs ; करव, करवतें I can do it.
4. All *Monosyllabic* verbs, whether transitive or intransitive, and all the verbs ending in ह (except लिहिणें to write), in the present tense only ; दे, देतो he gives ; पाह, पाहतो he sees ; but लीह, लिहितो he writes.
5. All *Reflexive* verbs, i.e. transitive verbs used reflexively or passively, § 167, 1, झाड मोडतें the tree breaks, not मोडितें.

#### THE SECOND CONJUGATION.

1. All *Transitive* verbs ; सोड, सोडितो he looses.
2. All *Monosyllabic* verbs, as well as all the verbs ending in ह, in the past and future tenses only ; जा, जाईल he will go ; गा, गाईलें he sang ; राह, राहिलें it remained ; राहील it will remain.

#### Paradigma.

##### FIRST CONJUGATION.

Root ऊठ ; base ऊठ ; उठतों I rise.

##### INDICATIVE MOOD.

Present Tense (*Kartari Prayoga*).

##### Singular.

M.	F.	N.
1. मीं उठतों	मीं उठतें	मीं उठतें I rise
2. तूं उठतोस	तूं उठतेस	तूं उठतेस thou risest
3. तो उठतो	ती उठते	तें उठतें he, she, or it rises

*Plural.*

1. आह्मी उठतों we rise, *m., f., n.*
2. तुम्ही उठतां you rise, *m., f., n.*
3. ते उठतात *m.*, त्या उठतात *f.*, तीं उठतात *n.*, they rise

*Past Tense (Kartari Prayoga).**Singular.*

- | <i>M.</i>    | <i>F.</i> | <i>N.</i>                     |
|--------------|-----------|-------------------------------|
| 1. मीं उठलों | मीं उठलें | मीं उठलें I rose              |
| 2. तूं उठलास | तूं उठलीस | तूं उठलेंस thou rosest        |
| 3. तो उठला   | ती उठली   | तें उठलें he, she, or it rose |

*Plural.*

1. आह्मी उठलों *m., f., n.*, we rose
2. तुम्ही उठलां *m., f., n.*, you rose
3. ते उठले *m.*, त्या उठल्या *f.*, तीं उठलीं *n.*, they rose

*Future Tense (Kartari Prayoga).**Singular.*

1. मीं उठेन I shall rise *m., f., n.*
2. तूं उठशील thou shalt rise *m., f., n.*
3. तो, ती, तें उठेल, he, she, or it shall rise

*Plural.*

1. आह्मी उठूं we shall rise *m., f., n.*
2. तुम्ही उठाल you shall rise *m., f., n.*
3. ते, त्या, तीं उठतील they shall rise

*Past Habitual (Kartari Prayoga).**Singular.*

1. मीं उठें I used to rise *m., f., n.*
2. तूं उठेस thou usedst to rise *m., f., n.*
3. तो, ती, तें उठे he, she, or it used to rise

*Plural.*

1. आह्मी उठूं we used to rise *m., f., n.*
2. तुम्ही उठां you used to rise *m., f., n.*
3. ते, त्या, तीं उठत they used to rise

## CONDITIONAL MOOD.

(Kartari Prayoga.)

*Singular.*

- |    | <i>M.</i> | <i>F.</i> | <i>N.</i>  |  |
|----|-----------|-----------|------------|--|
| 1. | मीं उठतीं | मीं उठतें | मीं उठतें  | had I risen, or I should have risen                          |
| 2. | तूं उठतास | तूं उठतीस | तूं उठतेंस | hadst thou risen, or thou shouldst have risen                |
| 3. | तो उठता   | ती उठती   | तें उठतें  | had he, she, or it risen, or he, she or it should have risen |

*Plural.*

- |    |              |                    |   |
|----|--------------|--------------------|---|
| 1. | आम्ही उठतो   | <i>m., f., n.,</i> | had we risen, or we should have risen       |
| 2. | तुम्ही उठतां | <i>m., f., n.,</i> | had you risen, or you should have risen     |
| 3. | ते उठते      | <i>m.</i>          | } had they risen, or they should have risen |
|    | त्या उठत्या  | <i>f.</i>          |   |
|    | तीं उठतीं    | <i>n.</i>          |   |

## SUBJUNCTIVE MOOD.

(Kartari Prayoga.)

*Singular.*

- |    | <i>M.</i>  | <i>F.</i>  | <i>N.</i>   |                                  |
|----|------------|------------|-------------|----------------------------------|
| 1. | मीं उठावा  | मीं उठावी  | मीं उठावें  | I may or might rise              |
| 2. | तूं उठावास | तूं उठावीस | तूं उठावेंस | thou mayest or mightest rise     |
| 3. | तो उठावा.  | ती उठावी   | तें उठावें  | he, she, or it may or might rise |

*Plural.*

- |    |                |                  |               |                        |
|----|----------------|------------------|---------------|------------------------|
| 1. | आम्ही उठावे,   | आम्ही उठाव्या,   | आम्ही उठावीं  | we may or might rise   |
| 2. | तुम्ही उठावेत, | तुम्ही उठाव्यात, | तुम्ही उठावीं | you may or might rise  |
| 3. | ते उठावे,      | त्या उठाव्या,    | तीं उठावीं    | they may or might rise |



(*Bhāve Prayoga.*)

*Singular.*

*M. F. N.*

1. म्या उठावें I should or ought to rise
2. त्वा उठावें thou shouldest or oughtest to rise
3. र्यानं, तिनें, र्यानं उठावें he, she, or it should or ought to rise

*Plural.*

1. आह्मी उठावें we should or ought to rise
2. तुह्मी उठावें you should or ought to rise
3. र्यांनीं उठावें they should or ought to rise

IMPERATIVE MOOD.

(*Kartāri Prayoga.*)

*Singular.*

*Plural.*

*M. F. N.*

*M. F. N.*

- |   |                                  |
|---|----------------------------------|
| 1. मीं उठूं let me rise                     | आह्मी उठूं let us rise           |
| 2. तूं उठ rise thou                         | तुह्मी उठा rise ye               |
| 3. तो, ती, तें उठो let him, her, or it rise | ते, त्या, तीं उठोत let them rise |

INFINITIVE MOOD.

उठूं to rise

PARTICIPLES.

*Present* उठत, उठता *m.*, उठतां, उठतांना rising

*Past* उठला *m.*, उठलेला *m.*

*Pluperfect* उठून having risen

*Future* उठणार being about to rise

GERUND.

उठणें to rise, or rising

## SUPINES.

*Dat.* उठयास or उठयाला, उठवयास or उठवयाला to rise or for rising

*Gen.* उठयाचें or उठवयाचें to rise, of rising

## SECOND CONJUGATION.

Root मोड ; base मोडी ; मोडितों I break.

## INDICATIVE MOOD.

*Present Tense (Kartāri Prayoga).*

*Singular.*

	M.	F.	N.
1.	मी मोडितों	मी मोडितें	मी मोडितें I break
2.	तू मोडितोस	तू मोडितेस	तू मोडितेंस thou breakest
3.	तो मोडितो	ती मोडिते	तें मोडितें he, she or it breaks

*Plural.*

1. आह्मी मोडितों we break *m., f., n.*
2. तुम्ही मोडितां you break *m., f., n.*
3. ते, त्या, तीं मोडितात they break

*Past Tense (Karmayī Prayoga).*

M. F. N.

Singular.	1. म्या	{	Sing.	मोडिला <i>m.</i>	मोडिली <i>f.</i>	मोडिलें <i>n.</i>
		{		I broke (him, her, or it)		
	2. त्वा	{	Plu.	मोडिले <i>m.</i>	मोडिल्या <i>f.</i>	मोडिलीं <i>n.</i>
		{		I broke (them, <i>m., f., n.</i> )		
	3. त्यानें <i>m., n.</i> तिनें <i>f.</i>	{	Sing.	मोडिला <i>m.</i>	मोडिली <i>f.</i>	मोडिलें <i>n.</i>
		{		he, she, or it broke (him, her or it)		
		{	Plu.	मोडिले <i>m.</i>	मोडिल्या <i>f.</i>	मोडिलीं <i>n.</i>
		{		he, she, or it broke (them)		

Plural.	1. आह्मीं	{ Sing. मोडिला m. मोडिली f. मोडिलें n. we broke (him, her or it)
		{ Plu. मोडिले m. मोडिल्या f. मोडिलीं n. we broke (them)
	2. तुह्मीं	{ Sing. मोडिला m. मोडिली f. मोडिलें n. you broke (him, her or it)
		{ Plu. मोडिले m. मोडिल्या f. मोडिलीं n. you broke (them)
	3. त्यांनीं	{ Sing. मोडिला m. मोडिली f. मोडिलें n. they broke (him, her or it)
		{ Plu. मोडिले m. मोडिल्या f. मोडिलीं n. they broke (them)

(Bhāve Prayoga.)

*Singular.*

1. म्या मोडिलें I broke
2. त्वा मोडिलें thou brokest
3. त्यानें m., n., तिनें मोडिलें he, she, or it broke

*Plural.*

1. आह्मीं मोडिलें we broke
2. तुह्मीं मोडिलें you broke
3. त्यांनीं मोडिलें they broke

*Future Tense (Kartāri Prayoga).**Singular.**M. F. N.*

1. मीं मोडीन I shall or will break
2. तूं मोडिशील thou shalt break
3. तो, ती, ते मोडील he, she, or it shall break

*Plural.**M. F. N.*

1. आह्मी मोडूं we shall break
2. तुह्मी मोडाळ you shall break
3. ते, त्या, तीं मोडतील they shall break

*Past Habitual (Kartāri Prayoga).**Singular.**M. F. N.*

1. मीं मोडीं I used to break
2. तूं मोडीस thou usedst to break
3. तो, ती, तें मोडी he, she, or it used to break

*Plural.**M. F. N.*

1. आम्ही मोडूं we used to break
2. तुम्ही मोडा you used to break
3. ते, त्या, तीं मोडीत they used to break

## CONDITIONAL MOOD.

- (a) Were I to break, had I broken or
- (b) I would break, or would have broken

*Singular.**M.**F.**N.*

1. मीं मोडितों मीं मोडितें मीं मोडितें had I broken
2. तूं मोडितास तूं मोडितीस तूं मोडितेंस hadst thou broken
3. तो मोडिता ती मोडिती तें मोडितें had he, she, or it broken

*Plural.**M. F. N.*

1. आम्ही मोडितों had we broken
2. तुम्ही मोडितां had you broken
3. ते मोडिते, त्या मोडित्या, तीं मोडितीं had they broken

## SUBJUNCTIVE MOOD.

*(Karmanī Prayoga.)**Singular.*

- |   |   |  |   |   |
|---|---|--|---|---|
| <ol style="list-style-type: none"> <li>1. म्या</li> <li>2. स्वा</li> <li>3. त्यानं<br/>m., n.,<br/>तिनं f.</li> </ol> | } | मोडावा m., मोडावी f., मोडावें n., sing.<br>मोडावें m., मोडाव्या f., मोडावीं n., plu. | { | I, thou, or<br>he, she, or<br>it should<br>have broken. |
|---|---|--|---|---|

*Plural.*

- |            |   |  |
|------------|---|--|
| 1. आह्मी   | } मोडावा <i>m.</i> , मोडावी <i>f.</i> , मोडावें <i>n. sing.</i><br>मोडावे <i>m.</i> , मोडाव्या <i>f.</i> , मोडावीं <i>n. plu.</i> | { we, you, or<br>they should<br>have broken. |
| 2. तुम्ही  |   |  |
| 3. त्यांनी |   |  |

(Bhāve Prayoga.)

*Singular.**M. F. N.*

1. म्या मोडावें I should break
2. त्वा मोडावें thou shouldst break
3. त्यानें *m.*, *n.*, तिनें *f.*, मोडावें he, she, or it should break

*Plural.*

1. आह्मी मोडावें we should break
2. तुम्ही मोडावें you should break
3. त्यांनी मोडावें they should break

## IMPERATIVE MOOD.

*Singular.*

1. मीं मोडूं let me break
2. तूं मोड break thou
3. तो *m.*, ती *f.*, तें *n.*, मोडो let him, her or it break

*Plural.*

1. आह्मी मोडूं let us break
2. तुम्ही मोडा break ye
3. ते, त्या, तीं मोडोत let them break

## INFINITIVE MOOD.

मोडूं to break.

## PARTICIPLES.

*Present* मोडीत, मोडिता, *m.*, मोडितां, मोडितांना breaking*Past* मोडिला *m.*, मोडिलेला *m.*, broken*Pluperfect* मोडून having broken*Future* मोडणार being about to break

## GERUND.

मोडणें to break, breaking

## SUPINES.

Dat. मोडायास or मोडायाला; मोडावयास or मोडावयाला to break

Gen. मोडायाचें or मोडावयाचें to be broken

## CHAPTER XV.

CONJUGATION—*continued.*

## 1. The Causal Verb.

§ 205—§ 215

§ 205. The Causal Verb is derived by affixing अव to the root of the Maráthí verb; as मोड + अव = मोडव + लें = मोडवलें, म्या मोडवलें I caused it to be broken. (§ 169.)

§ 206. The Causal Verb, being essentially transitive, invariably follows the Second Conjugation :

## SECOND CONJUGATION.

## INDICATIVE MOOD.

*Present Tense.*

मीं मोडवितों I cause it to be broken.

*Singular.**Plural.*

- |  |  |
|--|--|
| 1. मीं मोडवितों <i>m., -तें f., -तें n.</i>      | आह्मी मोडवितों <i>m., f., n.</i>         |
| 2. तूं मोडवितोस <i>m., -तेस f., -तेस n.</i>      | तुह्मी मोडवितां <i>m., f., n.</i>        |
| 3. तो, ती, तें मोडवितो, <i>m., ते f., तें n.</i> | ते, त्या, तीं मोडवितात <i>m., f., n.</i> |

*Past Tense.*

(Karmāṇi Prayoga.)

म्या मोडविला I caused it to be broken.

- |             |                                    |   |
|-------------|------------------------------------|---|
| Singular. { | 1. म्या <i>m., f., n.</i>          | } sing. मोडविला <i>m., -ली f., -लें n.</i><br>plu. मोडविले <i>m., -ल्या f., -लीं n.</i> |
|             | 2. खा <i>m., f., n.</i>            |   |
|             | 3. त्यानें <i>m., n., तिनें f.</i> |   |

Plural.	{	1. आह्मी <i>m., f., n.</i>	}	sing. मोडविला <i>m., -ली f., -लें n.</i>
		2. तुम्हीं <i>m., f., n.</i>		plu. मोडविले <i>m., -च्या f., -ली n.</i>
		3. त्यांनीं <i>m., f., n.</i>		

(Bhāve Prayoga.)

म्यां or मीं मोडविलें I caused it to be broken.

*Singular and Plural.*

1. म्या or आह्मी <i>m., f., n.</i>	}	मोडविलें
2. खा or तुम्हीं <i>m., f., n.</i>		
3. त्यानें <i>m., तिनें f., त्यानें n.</i>		
त्यांनीं <i>m., f., n.</i>		

*Future Tense.*

मीं मोडवीन I shall cause it to be broken.

*Singular.**Plural.*

1. मीं मोडवीन <i>m., f., n.</i>	आह्मी मोडवूं <i>m., f., n.</i>
2. तूं मोडविशील <i>m., f., n.</i>	तुम्ही मोडवाल <i>m., f., n.</i>
3. तो, ती, तें मोडवील	ते, त्या, तीं मोडवितील

*Past Habitual.*

मीं मोडवीं I used to cause it to be broken.

*Singular.**Plural.*

1. मीं मोडवीं <i>m., f., n.</i>	आह्मी मोडवूं <i>m., f., n.</i>
2. तूं मोडवीस <i>m., f., n.</i>	तुम्ही मोडवा <i>m., f., n.</i>
3. तो, ती, तें मोडवी	ते, त्या, तीं मोडवीत

CONDITIONAL MOOD.

1st Sing. मीं मोडवितों had I caused it to be broken; I should have caused it to be broken.

*Singular.*

1. मीं मोडवितों *m., -तें f., -तें n.*
2. तूं मोडवितास *m., -तीस f., -तेंस n.*
3. तो, ती, तें मोडविता *m., -ती f., -तें n.*

*Plural.*

1. आह्मी मोडवितों.
2. तुह्मी मोडवितों.
3. ते, त्या, तीं मोडविते *m.*, -र्या *f.*, -तीं *n.*

## SUBJUNCTIVE MOOD.

*(Karmaṇi Prayoga.)*

1st Sing. मीं or म्या मोडवावा I may or might cause it to be broken.

*M. F. N.*

Singular.	1. म्या	Sing. मोडवावा <i>m.</i> , -वी <i>f.</i> , -वें <i>n.</i> Plu. मोडवावे <i>m.</i> , -र्या <i>f.</i> , -चीं <i>n.</i>
	2. स्वा	
	3. त्यानें <i>m.</i> तिनें <i>f.</i> , त्यानें <i>n.</i>	
Plural.	1. आह्मीं	
	2. तुह्मीं	
	3. त्यांनीं	

*(Bhāve Prayoga.)**Singular and Plural.*

- |   |            |
|---|------------|
| 1. म्या or आह्मीं   | } मोडवावें |
| 2. स्वा or तुह्मीं  |            |
| 3. त्यानें <i>m.</i> , <i>n.</i> , तिनें <i>f.</i> , त्यांनीं |            |

## IMPERATIVE MOOD.

1st Sing. मीं मोडवूं let me cause it to be broken.

*Singular.**Plural.**M. F. N.**M. F. N.*

- |  |   |
|--|---|
| 1. मीं मोडवूं  | आह्मी मोडवूं  |
| 2. तूं मोडव or मोडीव                                   | तुह्मी मोडवा  |
| 3. तो <i>m.</i> , ती <i>f.</i> , तें <i>n.</i> , मोडवो | ते <i>m.</i> , त्या <i>f.</i> , तीं <i>n.</i> , मोडवोत. |

## INFINITIVE MOOD.

मोडवूं to cause it to be broken.

## PARTICIPLES.

*Present* मोडवीत, मोडविता, मोडवितां-तांना

*Past* मोडविला-लेला

*Pluperfect* मोडवून

*Future* मोडविणार



## GERUND.

मोडवर्णे to cause it to be broken.

## SUPINES.

*Dat.* मोडवायास—ला to cause to be broken.

*Gen.* मोडवायाचा of causing to be broken.

## 2. THE POTENTIAL VERB.

§ 207. The Potential Verb is derived from the simple verb by affixing व to the root; चाल walk thou + व = चालव; मला चालवतें I can walk.

§ 208. The Potential Verb, whether transitive or intransitive, does not take ह् to make up its forms of conjugation; माझ्याने सोडवतें I can unloose it; माझ्याने सोडवेल I shall be able to unloose it.

§ 209. The Potential Verb is never conjugated in the *Kartari* construction, with the subject in the nominative case; it takes either the *Karmanī* or the *Bhāve* construction, with the subject in the *Dative*, or the *instrumental form* derived from the *Genitive* case; मला or माझ्याने बसवतें I can sit; त्याला or त्याच्याने भाकर खाववते he can eat bread; तिला or तिच्याने हा सगळा ग्रंथ वाचवला she could read this whole book; रामाला or रामाच्याने चोराला धरवलेँ Rámá could catch the thief.

§ 210. The Potential intransitive verb is always conjugated in the *Bhāve* construction, and the transitive, either in the *Karmanī*, or the *Bhāve*.

It is when the object denotes a *person*, that the potential transitive verb takes the *Bhāve* construction, otherwise it is habitually conjugated in the *Karmanī*.

*Note.*—In poetry the simple instrumental is often used for that derived from the Genitive; आह्मी शक्तिहीने कैसें करवेल ते नेणे.—*Tukārām*.

§ 211. The Anomalous verbs, in their potential forms, take

the *Bhāve* or the *Karmanī* construction, like the ordinary transitive potentials :—

*Simple Anomalous* : मीं धडा शिकलों I learnt the lesson (*Kartari Prayoga*).

*Potential Anomalous* : मला or माझ्यानें धडा शिकवला I could learn the lesson (*Karmanī Prayoga*).

*Potential Anomalous* : मला or माझ्यानें त्याला शिकवले I could learn him (*Bhāve Prayoga*).

### Paradigm.

#### INDICATIVE MOOD.

##### *Present Tense (Bhāve Prayoga).*

माझ्यानें or मला चालवते I can walk ; माझ्यानें or मला मोडवते I can break.

Singular.	1.	माझ्यानें or मला	}	चालवते <i>Intrans.</i> मोडवते <i>Trans.</i>
	2.	तुझ्यानें or तुला		
	3.	{ त्याच्यानें or त्याला <i>m., n.</i> तिच्यानें or तिला <i>f.</i>		
Plural.	1.	आमच्यानें or आम्हांला	}	
	2.	तुमच्यानें or तुम्हांला		
	3.	त्यांच्यानें or त्यांला		

(*Karmanī Prayoga.*)

माझ्यानें (मोडवते) *m.* I can break.

Singular.	1.	माझ्यानें or मला	}	Sing. मोडवतो <i>m.</i> , ते <i>f.</i> , -ले <i>n.</i> Plu. मोडवतात <i>m., f., n.</i>
	2.	तुझ्यानें or तुला		
	3.	{ त्याच्यानें or त्याला तिच्यानें or तिला		
Plural.	1.	आमच्यानें or आम्हांला	}	
	2.	तुमच्यानें or तुम्हांला		
	3.	त्यांच्यानें or त्यांला		

*Past Tense (Bhāve Prayoga).*

1st Sing. माझ्यानें or मला चालवले I could walk, *Intrans.*

„ „ माझ्यानें or मला मोडवले I could break, *Trans.*

(Karmanī Prayoga.)

1st Sing. माइयानें or मला मोडवला *m.* I could break.*M. F. N.*

Singular.	{	1. माइयानें or मला	Sing. मोडवला <i>m.</i> , -ली <i>f.</i> , -लें <i>n.</i> Plu. मोडवले <i>m.</i> , -ल्या <i>f.</i> , -लीं <i>n.</i>
		2. तुइयानें or तुला	
		3. { त्याच्यानें or त्याला तिच्यानें or तिला	
	{	1. आमच्यानें or आम्हांला	
		2. तुमच्यानें or तुम्हांला	
		3. त्यांच्यानें or त्यांला	

*Future Tense.*

1st Sing. माइयानें or मला चालवेल I shall be able to walk.

" " माइयानें or मला मोडवेल I shall be able to break.

*M. F. N.*

Singular.	{	1. माइयानें or मला	चालवेल <i>Intrans.</i> मोडवेल <i>Trans.</i>
		2. तुइयानें or तुला	
		3. { त्याच्यानें or त्याला तिच्यानें or तिला	
	{	1. आमच्यानें or आम्हांला	
		2. तुमच्यानें or तुम्हांला	
		3. त्यांच्यानें or त्यांला	

*Habitual Past.*

1st Sing. माइयानें or मला चालवे I used to be able to walk.

" " माइयानें or मला मोडवे I used to be able to break.

*M. F. N.*

Singular.	{	1. माइयानें or मला	चालवे <i>Intrans.</i> मोडवे <i>Trans.</i>
		2. तुइयानें or तुला	
		3. { त्याच्यानें or त्याला तिच्यानें or तिला.	
	{	1. आमच्यानें or आम्हांला.	
		2. तुमच्यानें or तुम्हांला.	
		3. त्यांच्यानें or त्यांला.	

## CONDITIONAL MOOD.

(Bhāve Prayoga.)

1st Sing. माइयानें or मला चालवतें if I can or could walk.

„ „ माइयानें or मला मोडवतें if I can or could break.

M. F. N.

Singular.	1.	माइयानें or मला	} चालवतें <i>Intrans.</i> मोडवतें <i>Trans.</i>
	2.	तुइयानें or तुला	
	3.	{ त्याच्यानें or त्याला तिच्यानें or तिला	
Plural.	1.	आमच्यानें or आम्हांला	
	2.	तुमच्यानें or तुम्हांला	
	3.	त्यांच्यानें or त्यांला	

(Karmani Prayoga.)

1st Sing. माइयानें or मला मोडवतो *m., f.* I can or could break.

M. F. N.

Singular.	1.	माइयानें or मला	} <i>Sing.</i> मोडवता-ती-तें <i>Plu.</i> मोडवते-च्या-तीं
	2.	तुइयानें or तुला	
	3.	त्याच्यानें or तिला	
Plural.	1.	आमच्यानें or आम्हांला	
	2.	तुमच्यानें or तुम्हांला	
	3.	त्यांच्यानें or त्यांला	

## SUBJUNCTIVE MOOD.

(Bhāve Prayoga.)

1st Sing. माइयानें or मला चालवावें I may or might, should or would be able to walk.

„ „ माइयानें or मला मोडवावें I might, or should, or would be able to break.

(Karmani Prayoga.)

1st Sing. माइयानें or मला मोडवावा I might or should or would be able to break.

		M. F. N.	
Singular.	1.	माइयानें or मला	Sing. मोडवावा-वी-वें Plu. मोडवावे-व्या-वीं
	2.	तुइयानें or तुला	
	3.	{ त्याच्यानें or त्याला तिच्यानें or तिला	
Plural.	1.	आमच्यानें or आम्हांला	
	2.	तुमच्यानें or तुम्हांला	
	3.	त्यांच्यानें or त्यांला	

IMPERATIVE MOOD.

1st Sing. माइयानें or मला चालवो let me be capable of walking.

„ „ माइयानें or मला मोडवो let me be capable of breaking.

M. F. N.

Singular.	1.	माइयानें or मला	चालवो <i>Intrans.</i> मोडवो <i>Trans.</i>
	2.	तुइयानें or तुला	
	3.	{ त्याच्यानें or त्याला तिच्यानें or तिला	
Plural.	1.	आमच्यानें or आम्हांला	
	2.	तुमच्यानें or तुम्हांला	
	3.	त्यांच्यानें or त्यांला	

PARTICIPLES.

*Present* चालवत, चालवता, चालवतां, चालवतांना being capable of walking, *Intrans.*

„ मोडवत, मोडवता, मोडवतां, मोडवतांना being capable of breaking, *Trans.*

*Past* चालवला-लेला having been capable of walking

„ मोडवला-लेला having been capable of breaking

GERUND.

मोडवणें to be able to break, *Intrans.*

चालवणें to be able to walk, *Trans.*

3. THE ANOMALOUS VERB.

§ 212. The Anomalous Verbs are conjugated intransitively, i.e. in the first conjugation ; as ती धडा शिकली she has learnt

her lesson. They always take the Subjective or *Kartari* construction. The following are the exceptions:—

1. In the subjunctive mood the Anomalous Verbs take the *Karmanī* or the *Bhāve* construction, like the other transitives : म्या तो ग्रंथ पढावा I should learn that book.

2. In the potential form, the Anomalous Verbs take the *Karmanī* or the *Bhāve* construction, § 210 ; मला or माझ्यानें ती पोथी शिकवली I could learn that book.

*Note.*—All the verbal terminations derived from the Sanskrit passive participle retain their sympathy with the suffering object with which they, by their nature, agree, and hence these particles, whenever they are affixed to transitive verbs, force them to agree with the object, whatever might be their incidental peculiarities. The past participle ला has lost much of its original passive character and energy, and it consequently does not exert any influence upon such irregular forms as the Anomalous verbs ; whereas the subjunctive and potential particles are not so commonly used in the language as ला, and have not, therefore, lost any of their original passive force.

#### INDICATIVE MOOD.

##### *Present Tense.*

1st Sing. मीं शिकतां (not शिकितों) I learn

##### *Past Tense.*

*Kartari Prayoga* (not the *Karmanī* or *Bhāve*).

1st Sing. मीं शिकलों I learnt

##### *Future Tense.*

1st Sing. मीं शिकेन (not शिकीन) I shall learn

##### *Past Habitual.*

1st Sing. मीं शिकें (not शिकीं) I used to learn

#### CONDITIONAL MOOD.

1st Sing. मीं शिकतों had I learnt

#### SUBJUNCTIVE.

##### *Bhāve Prayoga.*

1st Sing. म्या शिकावें I may or might learn

##### *Karmanī Prayoga.*

1st Sing. म्या शिकावा m. I may or might learn

## IMPERATIVE MOOD.

1st Sing. मीं शिकूं let me learn

## INFINITIVE MOOD.

शिकूं, to learn

## PARTICIPLES.

*Present* शिकत, शिकता, शिकतां, शिकतांना learning

*Past* शिकला-लेला learnt or learned

*Pluperfect* शिकून having learnt

*Future* शिकणार being about to learn

## GERUND.

शिकणें to learn

## SUPINES.

*Dat.* शिकायास—ला or शिकावयास—ला

*Gen.* शिकायाचा, or शिकावयाचा

*Note.*—The anomalous verbs are throughout conjugated like the intransitive verbs (§ 167, 2).

§ 213. The following are the anomalous verbs in the language :—

आचरणें to practise

आठवणें to remember

ओकणें to vomit

चावणें to bite

चुकणें to miss

जनणें to bear

जिकणें to conquer

जेवणें to dine

झोंबणें to seize hold of

डसणें to bite

धुंकणें to spit

नेसणें to gird on

पढणें to study

पांघरणें to clothe

पावणें to obtain

पिणें to drink

पोहणें to swim

बोलणें to tell

ह्मणणें to say

विणें to bring forth

समजणें to understand

लढणें to fight

लागणें to affect

शिंकरणें to blow the nose

स्मरणें to remember	प्रसवणें to bring forth
लेणें to put on	सुकणें to lose
विसरणें to forget	तरणें to pass over
शिवणें to touch	हरणें to lose
पसवणें to foal	

*Note.*—The verb सांगणें is transitive, but does not take the intermediate इ, or the transitive future and past habitual inflections. In regard to the *Prayogas*, it is regular.

*Note.*—The word जेवण is irregular in construction or प्रयोग, but regular in the matter of the inflections and the base ; मीं जेवितों I dine ; तो जेवील he will dine. In the past tense the इ is dropped ; मीं जेवलों I dined, not जेविलों.

*Note.*—The verbs डसणें to bite, शिवणें to touch, सुकणें to loose, take the object in the dative case ; तो कुत्रा माझ्या पायाला डसला the dog bit my leg ; माझ्या कापडांला शिवला he touched my clothes ; तूं जिवाला सुकशील you will lose your life.

*Note.*—The verb लडणें to fight, takes the verb in the instrumental शीं ; तो काबुली लोकांशीं लडला he fought with the Afghans.

#### 4. THE IRREGULAR VERBS.

§ 214. Several verbs, both transitive and intransitive, are irregularly conjugated *in the past tense*, and the following is a list of them. They are arranged in *three* groups :—

1st.—Those which change the final vowel of the root to आ.

2ndly.—Those which have a past tense formed from another root.

3rdly.—Those which modify the root by means of *consonants* and *semi-vowels*.

(1) *Roots which substitute आ :—*

Root.	Past Tense.
नीघ go out	निघाला
पळ flee	पळाला
झण say	झणाला
रीघ penetrate by force	रिघाला
हीघ be cold	हिंवाला

*Note.*—The above verbs have only the *specified* forms for the past tense.



जीर soak into	जिराला or जिरला
ढळ slip aside	ढळाला or ढळला
तीड crack	तिडाला or तिडला
नीभ get out of	निभाला or निभला
भीज be wetted	भिजाला or भिजला
मूर be absorbed	मुराला or मुरला

*Note.*—The second past form is in general use.

ऊड fly	उडाला or उडला
रुड lie hid	रुडाला or रुडला
नीम cease	निमाला or निमला
नीव cool	निवालाला or निवला
बूड sink	बुडाला or बुडला
मीळ meet with	मिळाला or मिळला
वीर melt	विराला or विरला

*Note.*—The first past form is in general use.

ऊभ cease for a time	उभाला or उभला
खीज great	खिजाला or खिजला
गळ leak	गळाला or गळला
जळ burn	जळाला or जळला
झीज wear away	झिजाला or झिजला
रुव yield or give way	रुवालाला or रुवला
दीप be dazzled	दिपाला or दिपला
बूज start	बुजाला or बुजला
बूझ understand	बुझाला or बुझला
रीझ be delighted with	रिझाला or रिझला
लप lie hid	लपाला or लपला
वीझ be extinguished	विझाला or विझला

*Note.*—Both the forms are equally used.

(2) Verbs that have a past tense formed from another root :—

<i>Root.</i>	<i>Past Tense.</i>
जा go	गेला
ये come	आला
हो become	झाला

(3) Verbs which substitute different consonants and vowels for some of the letters of the root, in order to make up the past tense :—

गा <i>Sing.</i>	गाइलें or गालें
ध्या meditate	ध्याइलें or ध्यालें
मा hold	माइलें or मालें
घे take	घेतलें
पी drink	प्यालें
धू wash	धुतलें
भी fear	भ्यालें
बी bear	व्यालें
ले wear	ल्यालें
दे give	दिलें
बघ see	बघितलें
माग ask	मागितलें
सांग tell	सांगितलें
खण dig	खणलें or खंडलें
हण say	हण्डलें
हाण slay	हाडलें
घाल put	घातलें
कर do	केलें
मर die	मेलें
खा eat	खालें

§ 215. We give below two irregular verbs conjugated in the various tenses :—

कर do (*Transitive Verb*).

*Present Tense.*

*Singular.*

*Plural.*

मीं करितों I do

*Past Tense.*

मीं or म्या केलें I did

तूं or त्वा केलें thou didst

त्यानें केलें he did

आह्मीं केलें we did

तुह्मीं केलें you did

त्यांनीं केलें they did

*Future Tense.*

*Singular.*

*Plural.*

मी करीन I shall do

आह्मी करूं

तू करशील thou shalt do

तुह्मी कराल

तो करील he shall do

ते, त्या, तीं करतील

जा go (*Intransitive Verb*).

*Present Tense.*

मी जातो I go

*Past Tense.*

मी गेलों I went

आह्मी गेलों we went

तू गेलास thou wentest

तुह्मी गेलां you went

तो गेला he went, *m.*

ते गेले they went, *m.*

*Future Tense.*

मी जाईन I shall go

तू जाशील thou shalt go, &c. &c.

## CHAPTER XVI.

### The Auxiliary Verbs.

#### § 216—§ 236.

§ 216. The verbs employed to make up the compound forms of Tenses and Moods are called *Auxiliary* or helping verbs; thus मला गेलें पाहिजे I must go; पाहिजे it is necessary, is the helping verb. Most of these verbs are deficient in forms of conjugation, and such as are of an imperfect nature are denominated Defective Verbs (§ 171). The verbs united with the Auxiliaries are called, in contradistinction, *Principal Verbs*.

§ 217. The principal Auxiliary Verbs are divided into three general classes: the *Substantive*, the *Negative*, and the *Obligational*.

§ 218. The Substantive Verbs are असणें to be, and होणें to become, and both denote existence. The former denotes simple existence, and the latter, a particular form of existence.

*Note.*—**होने** to become, expresses *entrance into a new state*, or the acquisition of a new property ; **तो बरा झाला** he has become wise.

§ 219. The Negative forms corresponding to **असणे** and **होणे** are **नसणे** not to be, and **होत नाही** I do not become, respectively.

§ 220. The Obligational Verbs are **पाहिजे** it is wanted, and **लागणे** to touch, and both express the necessity or obligation of performing the action denoted by the principal verb.

§ 221. The Negative forms corresponding to the above forms are **नको** it is not wanted, and **नलगे** it is not necessary or incumbent, respectively. There is a third Obligational negative form, expressing impropriety or unsuitableness, in **नये** ; **म्या करूं नये** I should not do it.

### 1. THE SUBSTANTIVE VERB.

§ 222. The Auxiliary Verb **असणे** is very irregular in conjugation, and its forms are variously made up. The student will find it best to conjugate it, in all its forms, in the regular order, without reference to the *derivation* of the general forms. It has three distinct forms for the present Indicative, and two for the Conditional Mood.

#### I. असणे to be.

##### INDICATIVE MOOD.

##### *Present Tense (First Form).*

##### *Singular.*

1. मी आहे I am
2. तू आहेस thou art
3. तो, ती, ते आहे he, she, or it is

##### *Plural.*

- आम्ही आहो we are  
 तुम्ही आहां you are  
 ते, त्या, ती आहेत they are

*Note.*—These forms are derived from the Sanskrit present form of the verb “to be.” The inflections of the habitual past of the first conjugation are combined with the first person singular of the present tense :—

Sk. अस्मि, Prāk. अह्मि, O. M. आहे, M. आहे.

##### *Singular.*

1. आहे I am = आहे + ए
2. आहेस thou art = आहे + एस
3. आहे he is = आहे + ए

##### *Plural.*

- आहो we are = आहे + ऊं  
 आहां you are = आहे + आं  
 आहेत they are = आहे + अत्त

The forms in Old Maráthí corresponded more closely with the Sanskrit forms of the present :—

<i>Sing.</i>	1.	Sk. अस्मि I am,	Prák. अस्मि, O. M. आहे
	„	2. Sk. असि thou art,	Prák. असि, O. M. आसि
	„	3. Sk. अस्ति he is,	Prák. अस्ति, O. M. आधि

*Present Tense (Second Form).*

*Singular.*

*Plural.*

1.	मीं होय I am	आह्मी ज्यों we are
2.	तूं होस thou art	तुह्मी जहां you are
3.	तो, ती, तें होय he, she, or it is	ते, त्या, तीं होत they are

*Note.*—(1) The first forms in आहे are the principal forms for the present tense, and are employed to predicate *existence* of objects, as well as their *properties*; *existence*: रामा घरी आहे Rámá is at home; *properties*: रामा शहाणा आहे Rámá is wise. But the present forms in होय are used only for the latter purpose, *i.e.* to affirm qualities of objects; thus, मनुष्यांच्या तरणीपायास भद्धा हे सुख्य साधन होय the principal instrument for effecting man's salvation is faith. We cannot say तो एथें होय, but तो एथें आहे he is here.

(2) The forms in होय I am, are derived from the Sanskrit भू to be or to become, changed in Prákrit to हो, in combination with the inflections of the past habitual intransitive :—

*Singular.*

*Plural.*

1.	होय = हो + एं Sk. भू	ज्यों = हो + ऊं
2.	होस = हो + (ए) स	जहां = हो + आं
3.	होय = हा + ए	होत = हो + अत

*Present Tense (Third Form).*

मीं असतो I usually am.

*Singular.*

*Plural.*

1.	मीं असतो <i>m.</i> , तें <i>f.</i> , तें <i>n.</i>	आह्मी असतो <i>m.</i> , <i>f.</i> , <i>n.</i>
2.	तूं असतोस <i>m.</i> , तेंस <i>f.</i> , तेंस <i>n.</i>	तुह्मी असतां <i>m.</i> , <i>f.</i> , <i>n.</i>
3.	{ तो असतो <i>m.</i> } { ती असते <i>f.</i> } { तें असतें <i>n.</i> }	ते <i>m.</i> , त्या <i>f.</i> , तीं <i>n.</i> , असतात

*Note.*—This form has the sense of the present habitual, or the present continuative, rather than the simple present ; रामा शालंत असती *Ramā is usually in school.* Its forms are made up of अस and the present inflections.

*Past Tense.*

मीं होतों I was.

*Singular.*

1. मीं होतों *m.*, -तें *f.*, -तें *n.*, I was

2. तूं होतास *m.*, -तीस *f.*, -तेंस *n.*, thou wast

{ तो होता *m.*, he was

3. { ती होती *f.*, she was

{ तें होतें *n.*, it was

*Plural.*

आम्ही होतों we were

तुम्ही होतां you were

ते होते *m.*

त्या होत्या *f.*

तीं होतीं *n.*

} they were

*Note.*—These forms are the Maráthí conditional forms of the verb होणे to become, and होणें is derived from the Sanskrit verb भू to be, or to become.

*Future Tense.*

मीं असेन I shall or will be.

*Singular.*

1. मीं असेन I shall be

2. तूं असशील (or अससील) thou shalt be

3. तो, ती, तें असेल he, she, or it shall be

*Plural.*

1. आम्ही असूं we shall be

2. तुम्ही असाल you shall be

3. ते, त्या, तीं असतील they shall be

*Note.*—These forms are the regular future forms of the verb असणे to be.

*Past Habitual.*

मीं असें I used to be or usually was.

*Singular.*

1. मीं असें I usually was

2. तूं असस thou usually wast

3. तो, ती, तें असे he, she, or it usually was

*Plural.*

1. आम्ही अखं we usually were
2. तुम्ही असा you usually were
3. ते, त्या, तीं असत they usually were

## CONDITIONAL MOOD.

मीं असतों were I, had I been, or I would be, or would have been.

*Singular.**Plural.*

- |   |                                |
|---|--------------------------------|
| 1. मीं असतो <i>m.</i> , -तें <i>f.</i> , -तें <i>n.</i>   | आम्ही असतो <i>m., f., n.</i>   |
| 2. तूं असतास <i>m.</i> , -तीस <i>f.</i> , -तेंस <i>n.</i> | तुम्ही असतां <i>m., f., n.</i> |
| { तो असता <i>m.</i>                                       | ते असते <i>m.</i>              |
| 3. { ती असती <i>f.</i>                                    | त्या असत्या <i>f.</i>          |
| { तें असतें <i>n.</i>                                     | तीं असतीं <i>n.</i>            |

## DUBITATIVE CONDITIONAL.

मीं असलों should I be.

*Singular.**Plural.*

- |   |                               |
|---|-------------------------------|
| 1. मीं असलों <i>m.</i> , -लें <i>f.</i> , -लें <i>n.</i>  | आम्ही असलों <i>m., f., n.</i> |
| 2. तूं असलास <i>m.</i> , -लीस <i>f.</i> , -लेंस <i>n.</i> | तुम्ही असला <i>m., f., n.</i> |
| { तो असला <i>m.</i>                                       | ते असले <i>m.</i>             |
| 3. { ती असली <i>f.</i>                                    | त्या असल्या <i>f.</i>         |
| { तें असलें <i>n.</i>                                     | तीं असलीं <i>n.</i>           |

*Note.*—मीं त्यांच्या घरीं असलों तर मात्र ये should I be at his house, then only come.

SUBJUNCTIVE MOOD (*Kartari Prayoga*).

मीं असावा I may, can, might, could, would, or should be, or have been.

*Singular.**Plural.*

- |  |  |
|--|--|
| 1. मीं असावा <i>m.</i> , -वी <i>f.</i> , -वें <i>n.</i>    | आम्ही असावे <i>m., व्या f., वीं n.</i>     |
| 2. तूं असावास <i>m.</i> , -वीस <i>f.</i> , -वेंस <i>n.</i> | तुम्ही असावेत <i>m., व्यात f., वींत n.</i> |
| { तो असावा <i>m.</i>                                       | ते असावे <i>m.</i>                         |
| 3. { ती असावी <i>f.</i>                                    | त्या असाव्या <i>f.</i>                     |
| { तें असावें <i>n.</i>                                     | तीं असावीं <i>n.</i>                       |

(Bhāve Prayoga.)

म्या असावें I should or might be.

Singular.

Plural.

- |   |                 |
|---|-----------------|
| 1. म्या असावें  | आझीं असावें     |
| 2. त्वा असावें  | तुझीं असावें    |
| 3. त्यानें <i>m.</i> , तिनें <i>f.</i> , त्यानें <i>n.</i> , असावें | त्यांनीं असावें |

IMPERATIVE MOOD.

मीं अछं let me be.

Singular.

Plural.

- |                    |                     |
|--------------------|---------------------|
| 1. मीं अछं         | आझी अछं             |
| 2. तूं अस or ऐस    | तुझी असा            |
| 3. तो, ती, तें असो | ते, त्या, तीं असोत. |

INFINITIVE MOOD.

अछं to be usually.

PARTICIPLES.

*Present* असत, असता, असतां, असतांना being

SUPINES.

*Dat.* असायास, असायाला to continue to be*Gen.* असायाचें is to be

GERUND.

असणें to be or being.

II. The verb होणें to become.

§ 223. This verb is derived from the Sanskrit verb भू to be, or to become, and is regularly conjugated, except in the past tense.

INDICATIVE MOOD.

*Present Tense.*

Singular.

Plural.

- |  |                                  |
|--|----------------------------------|
| 1. मीं होतो I become   | आम्ही होतो we become             |
| 2. तूं होतोस thou becomest   | तुम्ही होतां you become          |
| 3. { तो होतो he becomes }<br>{ ती होते she becomes }<br>{ तें होतें it becomes } | ते, त्या, तीं, होतात they become |



*Past Tense.**Singular.**Plural.*

- |                                     |                         |
|-------------------------------------|-------------------------|
| 1. मीं झालों I became               | आम्ही झालों we became   |
| 2. तूं झालास thou becamest          | तुम्ही झालां you became |
| { तो झाला <i>m.</i> , he became     | ते झाले }               |
| 3. { तो झाली <i>f.</i> , she became | त्या झाल्या }           |
| { तें झालें <i>n.</i> , it became   | तीं झालीं }             |

*Future Tense.*

- |  |                                       |
|--|---------------------------------------|
| 1. मीं होईन I shall become                     | आम्ही होऊं we shall become            |
| 2. तूं होशील (or सील) thou shalt become        | तुम्ही ज्वाल you shall become         |
| 3. तो, ती, तें होईल he, she, or it will become | ते, त्या, तीं होतील they shall become |

*Past Habitual.*

- |  |                                       |
|--|---------------------------------------|
| 1. मीं होईं I used to become                     | आम्ही होऊं we used to become          |
| 2. तूं होईस thou usedst to become                | तुम्ही व्हा you used to become        |
| 3. तो, ती, तें होई he, she, or it used to become | ते, त्या, तीं होत they used to become |

## CONDITIONAL MOOD.

मीं होतों were I to become, or would become, or have become.

*Singular.**Plural.*

- |   |              |
|---|--------------|
| 1. मीं होतों <i>m.</i> , -तें <i>f.</i> , -तें <i>n.</i>  | आम्ही होतों  |
| 2. तूं होतास <i>m.</i> , -तीस <i>f.</i> , -तेंस <i>n.</i> | तुम्ही होतां |
| { तो होता <i>m.</i>                                       | ते होते      |
| 3. { ती होती <i>f.</i>                                    | त्या होत्या  |
| { तें होतें <i>n.</i>                                     | तीं होतीं    |

## SUBJUNCTIVE MOOD.

(*Kartari Prayoga.*)

मीं व्हावा I may, might, could, would, or should become or have become.

*Singular.**Plural.*

- |   |   |
|---|---|
| 1. मीं व्हावा <i>m.</i> , व्हावी <i>f.</i> , व्हावें <i>n.</i>    | आम्ही व्हावे <i>m.</i> , -व्या <i>f.</i> , -वीं <i>n.</i>     |
| 2. तूं व्हावास <i>m.</i> , व्हावीस <i>f.</i> , व्हावेंस <i>n.</i> | तुम्ही व्हावेत <i>m.</i> , -व्यात <i>f.</i> , -वींत <i>n.</i> |
| { तो व्हावा   | ते व्हावे   |
| 3. { ती व्हावी  | त्या व्हाव्या   |
| { तें व्हावें   | तीं व्हावीं   |

(Bhāve Prayoga.)

*Singular.**Plural.*

- |  |           |                            |           |
|--|-----------|----------------------------|-----------|
| 1. म्या <i>m., f., n.</i>                  | } ब्हावें | आझी <i>m., f., n.</i>      | } ब्हावें |
| 2. त्या <i>m., f., n.</i>                  |           | तुझी <i>m., f., n.</i>     |           |
| 3. त्यानें <i>m., तिनें f., त्यानें n.</i> |           | त्यांनीं <i>m., f., n.</i> |           |

IMPERATIVE MOOD.

मीं होऊं let me become.

- |                         |                          |
|-------------------------|--------------------------|
| 1. मीं होऊं             | आझी होऊं                 |
| 2. तूं हो               | तुझी व्हा                |
| 3. तो, ती, तें होवो (ऊ) | ते, त्या, तीं होवोत (ऊत) |

INFINITIVE MOOD.

होऊं to become.

PARTICIPLES.

*Present* होत, होता *m., होतां, होतांना* becoming*Past* झाला *m., झालेला m.,* became*Pluperfect* होऊन having become*Future* होणार about to become

GERUND.

होणें to become.

SUPINES.

*Dat.* ब्हावयास-ला; ब्हायास-ला to become*Gen.* ब्हावयाचें-ब्हायाचें is to become

NEGATIVE FORMS of असणें TO BE, and होणें TO BECOME.

INDICATIVE MOOD.

*Present Tense.*

(First form, corresponding to आहे.)

*Singular.**Plural.*

- |  |                                  |
|--|----------------------------------|
| 1. मीं नाहीं I am not                      | आझी नाहीं we are not             |
| 2. तूं नाहीस thou art not                  | तुम्ही नाहीं you are not         |
| 3. तो, ती, तें नाहीं he, she, or it is not | ते, त्या, तीं नाहीं they are not |

(Second form, corresponding to होय.)

*Singular.**Plural.*

- |  |   |
|--|---|
| 1. मी नव्हे I am not                       | आम्ही नव्हे we are not                        |
| 2. तू नव्हस thou art not                   | तुम्ही नव्हां you are not                     |
| 3. तो, ती, तें नव्हे he, she, or it is not | ते, त्या, तीं नव्हेत or नव्हत<br>they are not |

(Third form, corresponding to असणें.)

मी नसतों I am not in the habit of being.

*Singular.**Plural.*

- |  |                     |
|--|---------------------|
| 1. मी नसतों <i>m.</i> , -तें <i>f.</i> , -तें <i>n.</i>              | आम्ही नसतों         |
| 2. तू नसतोस <i>m.</i> , -तेस <i>f.</i> , -तेस <i>n.</i>              | तुम्ही नसतां        |
| 3. { तो नसतो <i>m.</i><br>ती नसते <i>f.</i><br>तें नसतें <i>n.</i> } | ते, त्या, तीं नसतात |

*Past Tense.*

(Corresponding to होतां I was.)

मी नव्हतां I was not.

*Singular.**Plural.*

- |  |   |
|--|---|
| 1. मी नव्हतां <i>m.</i> , -तें <i>f.</i> , -तें <i>n.</i>                  | आम्ही नव्हतां                             |
| 2. तू नव्हतास <i>m.</i> , -तीस <i>f.</i> , -तेस <i>n.</i>                  | तुम्ही नव्हतां                            |
| 3. { तो नव्हता <i>m.</i><br>ती नव्हती <i>f.</i><br>तें नव्हतें <i>n.</i> } | ते नव्हते<br>त्या नव्हत्या<br>तीं नव्हतीं |

*Future Tense.*

मी नसेन I shall not usually be.

- |                     |                     |
|---------------------|---------------------|
| 1. मी नसेन          | आम्ही नसूं          |
| 2. तू नसशील         | तुम्ही नसाल         |
| 3. तो, ती, तें नसेल | ते, त्या, तीं नसतील |

*Past Habitual Tense.*

मी नसैं I was not in the habit of being.

- |                    |                   |
|--------------------|-------------------|
| 1. मी नसैं         | आम्ही नसूं        |
| 2. तू नसस          | तुम्ही नसा        |
| 3. तो, ती, तें नसे | ते, त्या, तीं नसत |

## CONDITIONAL MOOD.

मीं नसतों were I not, had I not been, or would not be, or would not have been.

<i>Singular.</i>	<i>Plural.</i>
1. मीं नसतों <i>m.</i> , -तें <i>f.</i> , -तें <i>n.</i>	आझी नसतों
2. तूं नसतास <i>m.</i> , -तीस <i>f.</i> , -तेंस <i>n.</i>	तुझी नसतां
3. { तो नसता <i>m.</i>	ते नसते
{ ती नसती <i>f.</i>	व्या नसत्या
{ तें नसतें <i>n.</i>	तीं नसतीं

*Dubitative Tense.*

मीं नसलों should I not be.

1. मीं नसलों <i>m.</i> , -लें <i>f.</i> , -लें <i>n.</i>	आझी नसलों
2. तूं नसलास <i>m.</i> , -लीस <i>f.</i> , -लेंस <i>n.</i>	तुझी नसलां
3. { तो नसला <i>m.</i>	वे नसले
{ ती नसली <i>f.</i>	व्या नसल्या
{ तें नसलें <i>n.</i>	तीं नसलीं

## SUBJUNCTIVE MOOD.

(*Kartari Prayoga.*)

मीं नसावा I may or might not have been.

1. मीं नसावा <i>m.</i> , -वी <i>f.</i> , -वें <i>n.</i>	आझी नसावे
2. तूं नसावास <i>m.</i> , -वीस <i>f.</i> , -वेंस <i>n.</i>	तुझी नसावेत
3. तो नसावा <i>m.</i> , ती नसावी <i>f.</i> , तें नसावें <i>n.</i>	ते नसावे, व्या नसव्या, तीं नसावीं

(*Bhāve Prayoga.*)

म्या नसावें I should not be.

1. म्या	} नसावें	आझी	} नसावें
2. खा		तुम्ही	
3. त्यानें <i>m.</i> , <i>n.</i> , तिनें <i>f.</i>		त्यांनीं	

(2nd Form.)

1. म्या	} असूनवे	आम्ही	} असूनवे
2. खा		तुम्ही	
3. त्यानें <i>m.</i> , <i>n.</i> , तिनें <i>f.</i>		त्यांनीं	

## IMPERATIVE MOOD.

*Singular.**Plural.*

- |                                   |                    |
|-----------------------------------|--------------------|
| 2. तू अछु नको do not be thou      | तुम्ही अछु नका     |
| 3. तो, ती, तैं नसो let him not be | ते, त्या, तीं नसोत |

## INFINITIVE MOOD.

नछु not to be.

## PARTICIPLES.

*Present* नसत, नसता *m.*, नसतां, नसतांना not being*Past* नसला *m.*, नसलेला *m.*, not been*Pluperfect* नसत having not been*Future* नसणार not about to be

## GERUND.

नसणें not to be.

## SUPINES.

*Dat.* नसायास-ला not to be*Gen.* नसायाचें is not to be

## The Negative Forms of होणें.

## INDICATIVE MOOD.

*Present Tense.**Singular.**Plural.*

- |                                    |                         |
|------------------------------------|-------------------------|
| 1. मीं होत नाहीं I am not becoming | आम्ही होत नाहीं         |
| 2. तू होत नाहीस                    | तुम्ही होत नाहीं        |
| 3. तो, ती, तैं होत नाहीं           | ते, त्या, तीं होत नाहीत |

*Past Tense.*

- |  |   |
|--|---|
| 1. मीं झालों नाहीं I did not become                  | आम्ही झालों नाहीं                                     |
| 2. तूं झाला नाहीस                                    | तुम्ही झालां नाहीं                                    |
| 3. { तो झाला नाहीं, ती झाली नाहीं<br>तैं झालें नाहीं | ते झाले नाहीत, त्या झाल्या<br>नाहींत, तीं झालीं नाहीत |

*Note.*—Another negative past form is **मीं न झालों** I did not become, **तूं न झालास** thou didst not become ; but the one given in the paradigm is the more common.

*Future Tense.*

*Singular.*

1. मीं होणार नाहीं I shall not become
2. तूं होणार नाहीस
3. तो, ती, तें होणार नाहीं

*Plural.*

- आम्ही होणार नाहीं  
तुम्ही होणार नाहीं  
ते, त्या, तीं होणार नाहीत

*Note.*—The form in **न होईन** is occasionally used ; **मीं न होईन** I shall not become, **तूं न होशील** thou shalt not become, &c.

*Past Habitual.*

- |                                       |                                |
|---------------------------------------|--------------------------------|
| 1. मीं होईना I was not wont to become | आम्ही होऊं ना                  |
| 2. तूं होईसना, or होईनास              | तुम्ही व्हाना, or व्हानात      |
| 3. तो, ती, तें होईना                  | ते, त्या, तीं होतना, or होईनात |

*Note.*—This form is also used : **मीं न होईं** I was not wont to become, **तूं न होईस** ; **तो न होई** &c.

*Pluperfect.*

- |   |                      |
|---|----------------------|
| 1. मीं झालों नव्हतों <i>m.</i> , I had not become | आम्ही झालों नव्हतों  |
| 2. तूं झाला नव्हतास <i>m.</i>                     | तुम्ही झालां नव्हतां |
| 3. { तो झाला नव्हता <i>m.</i>                     | ते झाले नव्हते       |
| { ती झाली नव्हती <i>f.</i>                        | त्या झाल्या नव्हत्या |
| { तें झालें नव्हतें <i>n.</i>                     | तीं झालीं नव्हतीं    |

CONDITIONAL MOOD.

**मीं न होतों were I not to become.**

*Singular.*

1. मीं न होतों *m.*, -तें *f.*, -तें *n.*
2. तूं न होतास *m.*, -तीस *f.*, -तेंस *n.*
3. { तो न होता *m.*
- { ती न होती *f.*
- { तें न होतें *n.*

*Plural.*

- आम्ही न होतों  
तुम्ही न होतां  
ते न होते  
त्या न होत्या  
तीं न होतीं

## SUBJUNCTIVE MOOD.

म्या होऊं नये I should not become.

*Singular.*

*Plural.*

- |                                    |            |                                 |            |
|------------------------------------|------------|---------------------------------|------------|
| 1. म्या                            | } होऊं नये | { आक्षी<br>तुक्षी<br>त्यांनीं } | } होऊं नये |
| 2. त्वा                            |            |                                 |            |
| 3. त्यानें <i>m., n., तिनें f.</i> |            |                                 |            |

*Note.*—The forms in नव्हावें are also used ; म्या, त्वा त्यानें &c. नव्हावें I should not become.

## IMPERATIVE MOOD.

- |  |                       |
|--|-----------------------|
| 2. तूं होऊं नको do not thou become                   | तुझी होऊं नका         |
| 3. तो, ती, तें न होवो let him, her, or it not become | ते, त्या, तीं न होवोत |

## INFINITIVE MOOD.

न होऊं not to become.

## PARTICIPLES.

*Present* न होत, न होता *m., न होतां, न होतांना* not becoming

*Past* न झाला *m., न झालेला m.,* not become

*Pluperfect* न होऊन not having become

*Future* न होणार not about to become

## GERUND.

न होणें not to become.

## SUPINES.

*Dat.* न व्हायास-ला, न व्हावयास-ला not to become

*Gen.* न व्हायाचें, न व्हावयाचें is not to become

*The Obligational Verbs.*

(1) पाहिजे it is wanted.

§ 224. The Obligational Verb पाहिजे it is wanted, is one of the two Sanskrit passive forms, as modified in Prākṛit, existing in the Marāṭhī language. These two passive words are पाहिजे (lit., it is seen) “it is wanted,” a verb, and झणजे (lit. “it is said”) a particle, expressing “that is,” “then.”

*Note.*—In Sanskrit, the passive form inserts य् *y*, for which ईअ *ia* or इज्ज *ijja* is substituted in Prākṛit; and the ज्ञ is changed to जे in Marāṭhī, thus Sk. पठ्यते *paṭhyate*, Prāk. पठिज्जई *padhijjai*, Mar. पढिजेतै it is studied. This construction in the passive voice is freely used in Old Marāṭhī poetry.

*Present Tense* : नित्य पोटीं वडवामि पेट घेतो, सागरानें तो काय सांगिजेतो.—*Waman*.

*Past Tense* : नळा कोठें जातोसि असें बोले नळें इंग्रासि असें बोलिजेलें भीम भुपें हें लिखित पाठवीलें सैवरासि आलागिं येयिजेलें.—*Ragunath Pandit*.

*Future Tense* : ते अनुभवाचे चमत्कार पुढें बोलिजेतील.—*Waman*.

§ 225. The verb पाहिजे is deficient in many forms of conjugation. Its principal use is to make up the compound forms of the subjunctive mood, with the aid of the past tense of the principal verb; thus, त्याचा अभिमान सर्व गेला पाहिजे he must get rid of all his pride; तूं भुकेला आहेस, तुला or त्वा फलाहार केला पाहिजे you are hungry, and must take some refreshment.

#### INDICATIVE MOOD.

##### *Present Tense.*

##### *Singular.*

##### *Plural.*

- |  |   |
|--|---|
| 1. मीं पाहिजे I am wanted                      | आम्ही पाहिजे we are wanted              |
| 2. तूं पाहिजेस thou art wanted                 | तुम्ही पाहिजे or पाहिजेत you are wanted |
| 3. तो, ती, तें पाहिजे he, she, or it is wanted | ते, त्या, तीं पाहिजेत they are wanted   |

*Note.*—Sometimes the present form is compounded with आहे, as the past (the following form) is made up with होता; मीं पाहिजे आहे I am wanted.

##### *Past Tense.*

##### *Singular.*

##### *Plural.*

- |  |                                |
|--|--------------------------------|
| 1. मीं पाहिजे होतो I was wanted  | आम्ही पाहिजे होतो              |
| 2. तूं पाहिजे होतास <i>m.</i> , -तीस <i>f.</i> ,<br>-तेंस <i>n.</i> , thou wast wanted | तुम्ही पाहिजे or पाहिजेत होतां |
| (तो पाहिजे होता he was wanted  | ते पाहिजे होते                 |
| 3. ती पाहिजे होती she was wanted   | त्या पाहिजे होत्या             |
| (तें पाहिजे होतें it was wanted  | तीं पाहिजे होती                |



*Future Tense.*

1. मैं पाहिजे or पाहिजेन I shall be wanted आह्मी पाहिजे
2. तूं पाहिजे or पाहिजेस thou shalt be wanted तुझी पाहिजे or पाहिजेस
3. तो, ती, तें पाहिजे or पाहिजेल he, she, or ते, त्या, तीं पाहिजेत  
it shall be wanted

§ 226. Besides these Indicative forms, there are some conditional forms in use, of which those made up with असतें and असेल are the most common ; त्याला तो आंबा पाहिजे असता तर बरें होतें it would be well if the mango were required by him ; त्याला तें पाहिजे असेल he might want it.

§ 227. The person for whom or by whom a thing is wanted is put in the dative case ; मला ते रुपये पाहिजेत the rupees are wanted by me.

§ 228. The verb पाहिजे is usually employed to make up compound verbs, गेलें पाहिजे I must go. (§ 262, 2.)

*Present Tense.*

(2) नको it is not wanted.

*Singular.**Plural.*

1. मैं नको I am not wanted आह्मी नको we are not wanted
2. तूं नको thou art not wanted तुझी नको you are not wanted
3. तो, ती, तें नको he, she, or it ते, त्या, तीं नकोत they are not  
is not wanted wanted

§ 229. The past form is made up with the auxiliary होता; present tense : मला द्रव्य नको money is not wanted by me ; past tense : मला द्रव्य नको होतें money was not wanted by me. The present form serves the purpose of the future : मला पेढे उद्यांच्या मेजवानीकरितां नकोत I do not want the sweetmeat for to-morrow's feast.

§ 230. The verb नको, when used as an auxiliary to make up the compound negative forms of other verbs, is joined to the infinitive mood, and is capable of being used only in the

second person of the imperative mood. Thus, for instance, the imperative negative forms of देणें to give, are as follows :—

*Singular.*

2. तूं देजं नको do not give

*Plural.*

तुह्मी देजं नका

*Note.*—In the Konkan the second personal singular is नकोस ; तूं देजं नकोस do not give.

(3) लागणें to be wanted or necessary.

§ 231. The verb लागणें originally means to touch, as तूं त्याला लागूं नको. विटाळ होईल do not touch him, he will contract defilement; but it is used in its *secondary* sense of “to be necessary,” as a grammatical form; तूं मला लागतोस thou art wanted by me. It is thus conjugated :—

*Present Tense.*

*Singular.*

1. मीं लागतां *m.*, -तें *f.*, *n.*, I am wanted

2. तूं लागतोस *m.*, -तेस *f.*, -तेंस *n.*, thou art wanted

{ तो लागतो *m.*, he is wanted

3. { ती लागते *f.*, she is wanted

{ तें लागतें *n.*, it is wanted

*Plural.*

1. आह्मी लागतां we are wanted

2. तुह्मी लागतां you are wanted

3. ते *m.*, त्या *f.*, तीं *n.*, लागतात they are wanted

*Past Tense.*

मीं लागलों I was wanted

आह्मी लागलों we were wanted

*Future Tense.*

मीं लागेन I shall be wanted

आह्मी लागूं we shall be wanted

*Past Habitual.*

मीं लागें I used to be wanted आह्मी लागूं we used to be wanted

The other tenses, Conditional, Subjunctive, &c., are regularly formed throughout.

§ 232. This verb is used as an auxiliary verb, to make up the compound forms of the subjunctive mood ; as मला जावें लागतें it is necessary for me to go ; मला जावें लागलें it was necessary for me to go ; मला जावें लागेल it will be necessary for me to go. The simple subjunctive conveys the sense of propriety or ethical necessity, but the compound form with लागणें denotes *simple necessity* or *requisiteness*.

*Note.*—See for further information under the compound verbs. (§ 262.)

(4) नलगे (न लागणें).

§ 233. This negative verb is used, like its corresponding positive form, लागणें to be wanted, (1) with the *subjunctive* mood, (2) with the *gerund*, or (3) with a *noun*. It is always constructed in the third person, with the dative of the agent.

(1) *The Subjunctive Mood* : मला जावें नलगे it is not necessary for me to go ; तसा दिवस पुन्हा यावा नलगे such another day is not necessary.

(2) *The Gerund* : मला तीस बोध करणें नलगे it is not necessary for me to instruct her.

(3) *A noun or pronoun* : तिला तुझें वस्त्र नलगे your dress is not wanted by her.

§ 234. The verb is thus conjugated in the third person :—

3rd Person Singular तो, ती, तें नलगे he, she, or it is not wanted

3rd Person Plural ते, त्या, तीं नलगेत they are not wanted

(5) नये it is not proper.

§ 235. The form नये literally means, it does not come, as in the following sentence ; केवळ आठवूं तर नये, परंतु आतां आठवेल असें असणें to be in such a state that a thing won't come into the memory by trying to recollect it, but will by-and-bye occur to the mind. When joined to the infinitive mood, it expresses "a negation of the act of the verb in the *subjunctive mood*," chiefly in the sense of *propriety* ; as गरीबीची लाज कोणी धरूं नये no one ought to be ashamed of poverty. The opposite of धरूं नये would be धरावी. It is constructed with the instrumental of

the agent, and is conjugated in the *Bhāve* and *Karmanī* *Prayogas*. The intransitives take the *Bhāve*, and the transitives the *Karmanī* or the *Bhāve* construction.

*Bhāve Prayoga.*

- |  |                             |
|--|-----------------------------|
| 1. म्या or आर्ह्यी                                       | } बोळू नये should not speak |
| 2. स्वा or तुर्ह्यी                                      |                             |
| 3. त्यानें <i>m., n.</i> , तिनें <i>f.</i> , or त्यांनीं |                             |

*Karmanī Prayoga.*

- |  |  |
|--|--|
| 1. म्या or आर्ह्यी                                       | } खाऊ नये <i>sing.</i> should not eat it |
| 2. स्वा or तुर्ह्यी                                      |  |
| 3. त्यानें <i>m., n.</i> , तिनें <i>f.</i> , or त्यांनीं |  |
- } खाऊ नयेत *plu.* should not eat them

*Note.*—Some reflexive forms are conjugated in the *Kartari Prayoga*; बसविलेले दगड निखळू नयेत याजकरितां लोखंडाचे पटीनें बसवितात in order that the stones of a pavement may not be pushed out of their proper places, they fix them with bars of iron; त्यापासून पोदभर हाचेही मिळू नयेत even a belly full of food could not be got from him.

§ 236. There is another expression made up with नये and the present participle in तां, and it is milder in sense than the preceding one, composed of the infinitive and नये; मला येतां कामास नये I cannot with propriety come; म्या येऊं नये would be stronger, as well as less polite, and would, moreover, convey the idea that the thing asked to be done was *in itself* improper.

*Note.*—The potential negative corresponds to the above forms in sense; आम्हांस त्या स्थळीं जातां येत नाहीं we cannot with propriety go to that place.

## CHAPTER XVII.

### Compound Verbs.

#### § 237—§ 262.

§ 237. The number of simple verbs in the Maráthí language is limited, and their deficiency is made up by a combination of two or more words. Thus, the simple idea of “to love” is

rendered in the language by two words “प्रीति करणें” “to make love,” प्रीति love, being a noun, and करणें to do, a verb. The whole phrase प्रीति करणें to love, is called a *compound verb*.

*Note.*—There are not a few phrases in English which are analogous to what we denominate compound verbs; thus, “to make a trial” परीक्षा or पारख करणें; “to do battle” युद्ध करणें. Sometimes English compound verbs can be expressed in Maráthí only by simple verbs, as “to give away,” “to take down,” &c.; thus, “he gave away a hundred rupees in charity,” will be in Maráthí त्यानें धर्मार्थ बांभर रुपये दिले; take down that turban, will be तें पागोटें उतर or उतरून दे.

§ 238. The compound verb may combine a *noun* and a *verb*, or two *distinct verbal* forms. When the compound verb combines a *noun* and a *verb*, it is called a *Nominal*, and when both the members are *verbs*, it is denominated a *Verbal Compound*.

§ 239. The *Nominal Compound* expresses a *simple idea*, and usually such an idea as is incapable of being expressed in the language in any other way; while the *verbal compound* simply *modifies* the sense of the verb which forms its first member. The modifying verb is called a *servile*, and the verb modified, the *principal* verb. Thus, अंगांत घालणें “to wear,” is a *nominal*, and expresses the simple notion of wearing, and खाऊन टाकणें “to eat up” is a *verbal compound*, and denotes that the act of “eating,” expressed by the principal participle खाऊन, is done to *perfection* by the addition of the servile टाकणें “to throw.” So, also, धुऊन टाक wash it thoroughly.

§ 240. The compound verbs, whether *nominal* or otherwise, may be *transitive* or *intransitive* in *sense*, and when they are *transitive*, they take an *object*. The object of a compound verb may be *Accusative*, *Dative*, *Genitive*, or *Locative*.

(1) *The Accusative Object (verbal comp.)* घर धुऊन टाक wash the house thoroughly; (*Nominal*) तें अंगांत घाल wear it.

(2) *The Dative Object (verbal comp.)* म्या त्याला न्हाऊ घातलें I bathed him; (*Nominal*) तिला शिक्षा केली they punished her.

(3) *The Genitive Object (Nominal)* त्याचा कोणी विश्वास धरू नये none should trust him ; माझी तिला दया आली she pitied me.

(4) *The Locative Object (Nominal)* आपल्या आईबापावर प्रीति देवा love your parents.

§ 241. The compound verb is conjugated like any simple verb, and can be conjugated in all the tenses in which its servile is conjugated. Thus, for instance, the servile पाहिजे is defective, and therefore the compound composed of it is deficient in the forms of conjugation. It is, thus, the *servile* alone that undergoes the changes of conjugation ; thus, तो जाता झाला he commenced to go ; तो जाता होईल he will commence to go (*inceptive compound*) ; ती करू शकती she can do it ; मी करू शकेन I shall be able to do it (*potential compound*).

*Obs.*—The Maráthí people take pleasure in using the compound verbs, even when corresponding simple verbs may exist in the language ; and this somewhat extended mode of expression has a dignity which is wanting in the other forms of speech. The student will find very valuable information on this interesting subject, which is more a matter of idiom than of grammar, in *Molesworth's Maráthí Dictionary*, under the several serviles which are employed to make up the compound forms.

### I.—THE NOMINALS.

§ 242. The Nominals are composed chiefly of the following serviles :—

करणें to do	दणें to give	मांडणें to place
खाणें to eat	धरणें to hold .	मारणें to strike
घालणें to put	फोडणें to break	येणें to come
घेणें to take	बसणें to sit	लागणें to touch
देवणें to place	बाळगणें to preserve	लावणें to apply

§ 243. The serviles in a Nominal Compound may be united with inflected, or uninflected nouns.

1. *Inflected Nouns* : अंगांत घालणें to wear, अंगांत is the locative case, united with the servile घालणें to put.

2. *Uninflected Nouns* : मार खाणें to receive a beating, मार is the accusative case, united with the servile खाणें to eat.

§ 244. When the *servile* is transitive, it agrees with the *uninflected* noun—the internal object, § 245—that is joined with it; *त्यानें फार मार खाल्ला* he got a severe beating.

But if the noun making up the compound is inflected, the transitive *servile* agrees with the uninflected noun which it takes as the object of the whole nominal compound; *त्यानें अंगांत आंगरखा घातला* he wore a coat. In this sentence *आंगरखा* is the object of the whole Nominal *अंगांत घातला* wore, and the *servile* *घातलो* agrees in gender and number with *आंगरखा*.

§ 245. The Nominal made up with an uninflected accusative noun may take another noun as its object, just as the Nominal made up with an inflected noun. The uninflected accusative noun composing the Nominal may be called its *Internal Object*, and the other noun governed by the whole Nominal, its *External Object*. The External Object is always inflected.

§ 246. The External Object may be in one of these three cases—the Dative, the Genitive, and the Locative.

1. When the primary sense of the *servile* is that of *giving* or analogous to it, the External Object is dative; *त्यांनीं त्याला फार मार दिला* they beat him severely; *लोकांनीं मला उगीच भय घातलें* the people for nothing frightened him.

2. When the *nominal* expresses a *moral* or *spiritual* sense, the External Object is genitive, as the genitive is the least sensuous of the cases; *राज्याचा कोणी हेवा करूं नये* no one should envy the king; *आपण त्याचा विचार करूं* we shall consider it.

3. When the primary sense of the *servile* is that of *place*, the external object is locative; *देवावर प्रीति ठेवा* love God. The *servile* means “to place,” “to keep” in a place.

*Note.*—The nominal *प्रीति करणें* ought to take only a *genitive* object, but it takes the locative; *बहिणभावांवर प्रीति करावी* we should love our brothers and sisters. But this expression, so foreign to the Maráthí idiom, may have been introduced into the language by those conversant with English. It ought to take the genitive object.

*Note.*—But when the result of an emotion is indicated, in some tangible shape, the nominal very naturally takes the locative object; **स्वावर त्यांनी दया केली** or **उपकार केला** they conferred a favour upon him; but when the subjective act itself is denoted, the genitive object is appropriately employed; **त्यांना त्याची दया आली** they felt pity for him. The servile in the latter example is intransitive.

*Note.*—When there is any indefiniteness implied by the nominal compound in regard to the moral act, the object is not put in the genitive case, but in the locative preceded by **विषयी**; **मी त्याविषयी विचार करीन** or simply **पाहीन** I will consider about it; **मी त्याविषयी बल करीन** I will try about it; so also **वेहनत घेईन** I will take pains.

§ 247. Some Nominals, made up of transitive serviles, express the sense of *reflexive* or *passive verbs* (§ 167, 1), and this passive sense is conveyed especially by such verbs as singly denote acts which are apparently performed for the benefit of the agent. Thus **खाणें** to eat, expresses an action whose natural result is the benefit of the agent, the eater, and hence compounds made up with its aid are *reflexive* or *passive* in sense, as **त्यानें मार खाल्ला** he was beaten, literally he ate a beating. The instrumental subject here is not active, but suffers the effects of its own action. The real agent or doer of the action is put in the genitive case; **त्यानें रामाचा मार खाल्ला** he was beaten by Rāma. Another verb like **खाणें** to eat, is **घेणें** to take; **मी त्याचा ठपका कां घ्यावा ?** why should I bear his reproach ?

*Note.*—The fact that the Maráthí compound *reflexive* or *passive* forms are made up with the aid of such verbs as singly express acts which are *apparently performed for the benefit of the agent*, may lead to the more intelligible apprehension of those distinctions of conjunction, existing in Sanskrit as well as Greek, which perplex the modern student. **पचति** he cooks, *Active Voice*; **पचते** he cooks for himself, *Middle Voice*. These peculiarities of conjugation are preserved in the Maráthí *Anomalous Verbs*, § 167, 2.

*Note.*—The reflexive sense may be indicated, also, by Nominals made up with intransitive serviles: **त्याला धैर्य आलें** he became bold.

*Note.*—There are active forms corresponding to the passive or reflexive expressions :—

*Transitive Passive* **मार खाणें** to be beaten; *Transitive Active* **मार देणें** to beat. *Intransitive Passive* **भय वाटणें** to be afraid, to fear; *Transitive Active* **भय घालणें** to frighten.



*Note.*—The Reflexive or Passive Nominals differ in sense according to the nature of the serviles employed to make them up. Those with the intransitive serviles resemble the Deponents, or the verbs of the Middle Voice, and those with the transitive serviles are strictly passive, implying foreign agency.

§ 248. The serviles are thus arranged according to the cases of their External Objects:—

1. *The Dative Object*: घाल्णें to put; देणें to give; लावणें to apply.

2. *The Genitive Object*: आण्णें to bring; करणें to do; धरणें to hold; बाळगणें to preserve, cherish; मांडणें to place; येणें to come; वाटणें to feel. The verb करणें is variously employed.

3. *The Locative Object*: ठेवणें to place; बसणें to sit; लागणें to touch; लावणें to apply.

§ 249. When an inflected noun is joined to a transitive servile, the servile agrees with the uninflected object of the nominal; रथानें पायांत जोडा घातला he put shoes on his feet. When the servile is intransitive, the nominal takes the Kartari construction; ती फार रागें भरली she was very angry.

§ 250. When the nominal is made up with an inflected noun, the inflected noun may be in any one of the following three cases; thus, the *Instrumental*—रागें भरणें to be angry; the *Dative*—सिद्धीस नेणें to finish; the *Locative*—भंगांत घालणें to wear.

*Obs.*—This is quite a new department of Maráthí grammar opened up to the intelligent student of the language, who will, however, find abundant illustration and confirmation of the principles announced here in the speech of educated natives, as well as in works written by them. Mr. Molesworth's *Maráthí Dictionary* is a storehouse of most valuable information on this point.

## II.—VERBAL COMPOUNDS.

§ 251. The Verbal Compounds have been divided according to their *signification* into eight classes, viz. (1) the *Potentials*, (2) the *Passives*, (3) the *Intensives*, (4) the *Continuatives* and *Frequentives*, (5) the *Desideratives*, (6) the *Inceptives*, (7)

the *Permissives*, and (8) the *Obligationals*. They are conjugated in all the tenses in which their serviles are.

### 1. *The Potentials.*

§ 252. Three verbs are employed to make up the potential forms: the verbs शक्नें to be able, येनें to come, and पावनें to obtain.

1. The verb शक्नें to be able, is united with the *infinitive* of the principal verb; and the compound can be used as widely as the potential derivative in व; माइयानें करवतें I can do it, or मी करूं शकतो. The compound, however, is not much used in common conversation, but chiefly employed in official transactions.

*Note.*—This potential form is neither unidiomatic nor inelegant, as is often alleged, since it corresponds to the Sanskrit form कर्तुं शक्नोमि I am able to do, and is used in Maráthí proverbs, the most idiomatic expressions in the language. For instance, it occurs in this proverb: फुटलें मोतीं तुटलें मन सांधूं न शके विधाता God cannot mend a broken pearl or an injured mind.

2. A more idiomatic expression is that made up with पावनें; तुला दोन काठया रगडून लाविल्या ह्मणजे तूं हांसूं पावणार नाहीस you will not be able to laugh if I should give you two hard stripes on the back; मी तुला बळकट धरिलें आहे; तूं आतां सुटूं पावणार नाहीस I have held you fast; you cannot now get loose from me. But this idiom is falling into disuse.

3. The verb येनें to come, is joined either to the present participle in तां, or the dative supine of the principal verb; मला लिहितां येतें I can write, or मला लिहायास येतें. This compound verb is constructed with the dative of the agent, either in the *Karmanî* or the *Bhâve Prayoga*. The transitive may be constructed in either *Prayoga*, but the intransitive only in the *Bhâve*; (*Intransitive*) त्याला चालायास येतें he can walk; (*Transitive*) मला आंबा खायास येतो I can eat a mango (*Karmanî Prayoga*); त्याला लिहायास or लिहितां येतें he can write (*Bhâve Prayoga*). This compound expresses a *potentiality* or “*capability*” which is not

natural *but derived from instruction*," or which is the fruit of reflection. It is not, therefore, as general in sense as the compounds with शक्ये or पावये.

*Note.*—In the form ऐकू येते, the servile येते is joined to the infinitive mood; मला ऐकू or ऐकायास येते I can hear (not ऐकतां येते).

## 2. The Passives.

§ 253. The Maráthí compound Passive forms (कर्मकर्तरि), like those of the potential in शक्ये to be able, are chiefly limited to business transactions. The verb जाणे to go is joined to the past participle in ला of the transitive verb, in order to make up the passive form; as मारला गेला he was beaten, literally, he was gone beaten.

§ 254. In conjugation the whole verb agrees with the subject; thus—

### Present Tense.

मीं मारला जातो I am beaten.

#### Singular.

#### Plural.

- |                               |                      |
|-------------------------------|----------------------|
| 1. मीं मारिला जातो <i>m.</i>  | आम्ही मारिले जातो.   |
| 2. तूं मारिला जातोस <i>m.</i> | तुम्ही मारिले जातां. |
| 3. तो मारिला जातो <i>m.</i>   | ते मारिले जातात.     |

### Past Tense.

मीं मारिला गेलों I was beaten.

- |                               |                     |
|-------------------------------|---------------------|
| 1. मीं मारिला गेलों <i>m.</i> | आम्ही मारिले गेलों  |
| 2. तूं मारिला गेलास <i>m.</i> | तुम्ही मारिले गेलां |
| 3. तो मारिला गेला <i>m.</i>   | ते मारिले गेले      |

### Future Tense.

- |                               |                   |
|-------------------------------|-------------------|
| 1. मीं मारिला जाईन <i>m.</i>  | आम्ही मारिले जाऊं |
| 2. तूं मारिला जाशील <i>m.</i> | तुम्ही मारिले जाल |
| 3. तो मारिला जाईल <i>m.</i>   | ते मारिले जातील   |

§ 255. Instead of employing this compound passive, the Maráthís usually adopt the following modes of expression :

1. The agent, when known, is supplied; प्रलयकाली ईश्वर जगाचा लय करील God will destroy the world at the last day, for प्रलय काली जगाचा लय केला जाईल the world will be destroyed, &c.

2. The third plural indicative is used ; as, **असें झणतात** they say so (for, it is said).

3. The perfect and pluperfect indicative tenses of transitive verbs, which are in reality passives, are employed ; thus **पुराणांत सांगितलें आहे** it is narrated in the Purans ; **गाय बांधली होती** the cow was tied up ; **झटलें आहे** it is said.

4. An intransitive verb (the deponents, § 167, 1) of the same meaning, is substituted ; **तो तरेल**, he will be saved, not **तारिला जाईल** ; **तो लढाईन मेल** he was slain in battle.

5. A noun of a suitable sense with an auxiliary verb is used ; **त्याचा उद्धार होईल** he will be saved.

6. The pluperfect participle of the corresponding intransitive verb with **जाणें** is used ; **तें जळून जाईल** it will be burnt up.

7. The past participle in **इत** with **होणें** is used ; **तो संतोषित** or **संतुष्ट झाला आहे** he is satisfied.

8. Compound passive forms made up with nominals are used ; **त्यानें मार खाझा** he was beaten.

*Obs.*—"Whoever wishes to be understood must not content himself with using words that might convey the idea intended, but not in the way such as the natives themselves employ to express it, and take care, too, that those words are arranged in the order to which the Maráthás are accustomed."—*Dr. Stevenson.*

*Note.*—Read in connection with the passive verbs, the observations on the reflexive or passive nominals, § 247.

*Note.*—"In Sanskrit and Prákrit the passive form is made up by inflection, as Sk. **क्रियते**, Prák. **करिजेते** it is done. The letter **य** is inserted to make up the passive form in Sanskrit, which is changed to **ज** in Prákrit, and thus the Sanskrit **य** is the abbreviated form of **या** to go. The full form of **या** is still used in Bengali to produce the passive verb ; as **करायाद्** I am made, lit. I go in making. In Sanskrit, compound passive forms occur besides the simple in **य**, as in Latin. The Latin *amatum iri* to be loved, is literally to be gone in love."—*Bopp.*

### 3. *The Intensives.*

§ 258. The Intensives *intensify* the sense indicated by the verb which forms their first member, and which is put in the pluperfect participle ; as **तें तुझी दिवून व्या** finish off the sewing of it.

§ 257. The serviles employed with the pluperfect participle are chiefly the following :—

घेणें to take	ढाकणें to throw	बसणें to sit
भुक्कणें to miss	डेवणें to keep	राहणें to remain
जाणें to go	देणें to give	सोडणें to unloose

1. आपण स्नान करून घ्यावें you may finish off your ablutions ; म्या त्यास ठेवून घेतलें आहे I have got him to stay. Sometimes these serviles are redundant, and are employed simply to round a period, as in the last example.

2. तो सर्व करून झुकला, बाकी त्यानें काहीं ठेविलें नाहीं he has done all he possibly could do ; he has left nothing untried. This servile is used in reference to matters that are evil or calamitous ; सर्व उपाय करून चकलों, गुण काहीं आला नाहीं we have tried all possible remedies, but to no effect.

3. तळ्यांतून पाणी अडून गेलें the water of the tank is dried up ; तो सगळी वाट चालून गेला he walked up the whole way. Sometimes the servile is redundant ; तिला मरून जाऊन वहा वर्षे झालीं it is ten years since her decease. Emphatic imperatives are produced by joining जाणें to go, to the verbal root : आण जा bring it at once ; दे जा give it at once. The servile जाणें is used with intransitive participles, like the servile ढाकणें with the transitive ; तो मरून गेला he is dead and gone ; त्यास मारून ढाकिलें they beat him to death, or killed him.

4. रोहिल्यांस आरबांनीं तरवारीनें मारून ढाकिलें the Arabs put the Rohillas to the sword ; पिऊन ढाक drink it off.

5. पत्र लिहून देवा write off the letter and have it ready ; पिठांत पाणी घालून देव put water in the flour and have it ready. The servile देवणें corresponds with the above servile ढाकणें to throw, in that both express the finishing of an action ; but ढाकणें means that after the action is completed, nothing more is to be done with it, while देवणें implies that after the completion of the action care is to be taken to have its effects preserved : ती पोथी वाचून ढाक read the book and be done with it ; whereas ती पोथी वाचून देव

means, read the book carefully so that the knowledge acquired might be serviceable afterwards.

6. हैं टाकून या throw this away ; राजपुत्रानें प्रधान पुत्रास हांकून दिलें the prince drove away the son of the prime minister ; त्याने त्याला लावून दिलें he sent him off, *packed him off*.

7. तो सर्व गिळून बसला he has swallowed up everything, *i.e.* robbed ; तो दिवाळें काढून बसला आहे, he has become insolvent. बसणें differs from टाकणें, but agrees with ठेवणें in reference to the *continuance* of the effects of the act denoted by the principal verb.

8. तो चार दिवस निजून राहिला he slept away four days. This form is more emphatic than the corresponding one in जाणें ; मी सगळा दिवस निजून राहिलों I kept sleeping the whole day ; मी सगळा दिवस निजून गेलों I slept off the whole day. The form in राहिलों expresses that the action was done intentionally ; while that in जाणें may or may not be intentional : मी त्याला सांगितलें तरी तो निजून राहिला he kept sleeping in spite of my orders ; तो निजून गेला he fell asleep.

9. त्याने त्यांस मारून सोडिलें he beat them severely.

*Note.*—Great care should be taken to distinguish between what is really a servile, and what *appears* to be so. In a verbal compound, the servile has no *independent sense or use* ; it simply serves the purpose of modifying the sense of the verb that is united with it. When it expresses more than this, it is not a servile, and it does not combine with the verbal form preceding it. Thus, बांधून ठेवणें to tie up, may be or may not be a compound ; गाय बांधून ठेव tie up the cow ; पोथी पेटित बांधून ठेव tie up the book, and keep it in the box.

#### 4. *Continuatives and Frequentives.*

§ 258. The Continuatives express *persistence* in a certain course of action, and the Frequentives, a *recurrence* of a certain action, and both are made up by the present participle in त of the principal verb, and the servile जाणें to go, बसणें to sit, राहणें to remain, &c. Thus, रोज औषध घेत जा take the medicine every day ; बाळा तूं येत जा हो mind that you come frequently, child ; खांगुणा शिवायाचें सोडून भाऊ बरोबर गप्पा मारीत बसते Tsánguná, neglect-

ing her sewing, keeps chatting with Bhâu; तो नेहमी गात राहतो she always keeps singing.

#### 5. *Desideratives.*

§ 259. The Desideratives express a *wish* or *desire*, and join the servile पाहणें to see, to the infinitive or the dative supine of the principal verb; हा सुलगा तुमच्याशीं बोलूं पाहतो this boy desires to speak with you, or, this boy stands ready to speak with you, वाढतें मला खायाला पाहतो I fancy he wants to eat me up.

*Note.*—The subjunctive form in पाहिजे may be considered as desiderative; आपणाला आलें पाहिजे (see the etymology of पाहिजे, § 225) your honour must come, *i. e.* I earnestly desire that you may be pleased to come.

#### 6. *Inceptives.*

§ 260. The Inceptives express the *beginning* of an action, and there are two serviles used to make up their forms, viz. लागणें to touch, and हाणें to become.

(1) लागणें is united either with the infinitive mood, or the dative supine; तो चालूं or चालायास लागला he commenced to walk; तो वाचायास लागला नाही इतक्यांत त्याची वाचा बंद झाली no sooner did he begin to read, than he became dumb.

(2) The verb होणें is joined to the present participle in ता; राजा बोलता झाला the king began to speak; चालते व्हा you may set off; देते व्हा begin to give (begin and go through the act).

#### 7. *Permissives.*

§ 261. The permissives are composed of the infinitive mood and the verb देणें to give; मला जाऊं द्या permit me to go; वारा लिहूं देत नाही the wind will not let me write; मीं त्याला येऊं देणार नाही I will not allow him to come.

#### 8. *Obligationals.*

§ 262. These compounds express obligation or moral necessity. The serviles employed to make up these forms are पडणें to fall; पाहिजे it is necessary; लागणें to touch; and असणें to be.

1. The servile **पडणें** is joined either to the dative, or the genitive supine of the principal verb; **तूं उवरयस्त झालास झगून मला खेपा घालायस** or **घालायच्या पडतास** as you are suffering from fever, I am obliged to go backwards and forwards; **तेथपर्यंत मला चालायचें** or **चालायस पडलें** I was under the necessity of walking up to there. The verb is conjugated throughout with the subject in the dative case, but when the principal verb is intransitive, the servile **पडणें** is put in the neuter singular, and when it is transitive, it agrees with its object : **त्याला केन्ना घालायस** or **घालायच्या पडतास** he is forced to go about.

2. **पाहिजे** is used with the past tense of the principal verb; **आज रात्रीसच मला गेलें पाहिजे** it is necessary for me to go even to-night. The subject may be constructed in the dative case, or the instrumental, and if the verb is transitive, it takes the *Karmani Prayoga*, otherwise only the *Blâve*; **बायको केली तर मला** or **म्या घर बांधिलें पाहिजे** if I marry I must build a house. The form with the instrumental subject expresses exclusively *moral* necessity or duty; **म्या आलें पाहिजे** I should or ought to come; but **मला आलें पाहिजे** I must come, denotes something requisite or essential to be done, but not necessarily morally binding.

3. The servile **लागणें** is joined either to the subjunctive mood, or to the dative supine; **ह्याच्या हातून आमचें कार्य न झाल्यास आपणास तसरी द्यावी लागेल** should he not succeed in doing our business, we shall be under the necessity of troubling you; **खंडू पळून गेला, झगून रुपये रामजीस द्यायस लागतील** since Khandu has run away, Ramji will have to pay the money. The subject is constructed in the dative case. This form does not often denote *moral* necessity, and is conjugated regularly throughout.

4. The genitive supine of the principal verb is combined with the tenses of **आहे**; **मुलास आतांच जायचें आहे** you have to go even just now.

*Note.*—The form **मला जायचें आहे** I have to go, or I am under necessity to go, does not imply any *moral* necessity or propriety, but



a certain kind of incumbency expressed by the English "have to go," and is conjugated in all the tenses.

*Present* मला जायाचें आहे I have to go

*Past* मला जायाचें होतें I had to go

*Future* मला जायाचें पडेल I shall have to go (*Irreg. form*)

*Conditional* मला जायाचें असतें if I had to go, &c.

*Dubitative* मला जायाचें असेल I may have to go

In the past indicative only, it could be constructed with the subject in the *instrumental case*, instead of the dative, and then it denotes moral obligation; म्या जायाचें होतें I should have or ought to have gone. It is used as the past form of the subjunctive mood.

*Note.*—The instrumental subject invariably gives the verbal compound forms an ethical sense, while they, with the dative subject, express a kind of a general obligation or necessity, not strictly moral.

## CHAPTER XVIII.

### The Compound Tenses.

#### § 263—§ 276.

§ 263. The Simple Tenses given in Chapter XIII. do not answer all the purposes of expression, and consequently compound forms are made up by the aid of the substantive verbs. The substantive verbs are joined, either to the *participles* of the principal verb, or to its *simple tenses*; thus, तो लिहीत आहे he is writing; मावशीनें माझे वाढदिवशीं ही आंगडी दिली होती my maternal aunt gave me this ring on my birthday. In the latter sentence the substantive verb is joined to a simple tense (the past) of the principal verb, and in the former, to a participle (the present) of the principal verb.

§ 264. Both the members of the compound tense are inflected in conjugation, unless the first is a participle ending in the inherent अ; as मीं बसत होतो I was sitting, and मीं बसलो होतो I had sat. In the former sentence the participle बसत is not inflected, but in the latter, both the verbs are inflected.

§ 265. The Compound Tenses indicate modifications of time present, past, and future.

#### THE INDICATIVE MOOD.

§ 266. The Indicative has *three* compound forms for the Present, *seven* for the Past, and *four* for the Future.

##### *Present Tense.*

§ 267. 1. The *Present Imperfect* or *Progressive* is formed of the present participle in **त**, and the present tense of the verb to be; **तो वाचीत आहे** he is reading.

2. The *Present Imperfect Emphatic* is the present tense with the verb **आहे**; **तो रडतो आहे** he is crying.

3. The *Present Habitual* is the present participle in **त** and the present tense of the verb **असणे**; **मासे ससुद्रांत रहात असतात** fishes live in the sea.

##### *Past Tense.*

§ 268. 1. The *Past Imperfect* or *Progressive* is the present participle in **त** with the past tense **होता** was; **इतक्यांत एक बाघ येत होता** at that instant a tiger was approaching.

2. The *Perfect Tense* is formed with the past tense and **आहे**; **वानें ग्रंथ केला आहे** he has written a book (which book remains to the present day).

3. The *Pluperfect Tense* is formed with the past tense and the past tense **होता**; **त्यांनीं तिला लाटीवर निजविलें होतें तेव्हां म्या पाहिलें** just after they had placed her on the bier I saw her; **ती थंड झाली होती** she had become cold.

4. The *Past Habitual* is the present participle in **त** and the past habitual tense of **असणे**; **माला करून तो ब्राह्मण नित्य बसत असे** having erected a temporary watch-tower, that Brahman was in the habit of daily sitting on it.

5. The *Inceptive Past* is formed of the present participle ending in **ता** with the past tense of the verb **होणे**; **धृतराष्ट्र बोलता झाला** Dhritarāshtra began to speak.

6. The *Dubitative Past* is formed with the past tense of the verb and **असेन** or **असावा**; **तुझी शिकविलें असेल** or **असावें** you must have taught me.

7. The *Past Prospective* is the future participle with the past tense of the verb **होणें**; **तुझी माणूस पाठविला तेव्हां मी लिहिणार होतों** I was going to write when you sent the man.

#### *Future Tense.*

§ 269. 1. The *Future Imperfect* or *Progressive* is the present participle with **असेन**; **मी बारा वाजतां तुझी वाट पाहत असेन** I shall be waiting for you at twelve o'clock.

2. The *Future Inceptive* is the present participle in **ता** and the future tense of **होणें**; **तो चालता होईल** he will begin to go away.

3. The *Present Prospective* is the present participle in **जार** and **आहे**; **काय खेळणार आहां** what are you going to play?

4. The *Future Future* is the future participle in **जार** with **असेन**; **तुझी बाल तेव्हां मी लिहिणार असेन** I shall be going to write when you come.

#### THE CONDITIONAL MOOD.

§ 270. The Conditional has *two* compound forms for the Present Tense, *two* for the Past, and *two* for the Future.

#### *Present Tense.*

§ 271. 1. The *Present Progressive* is the present participle in **त** with the present conditional of **असणें**; **तो जर काम करीत असता तर असा अनर्थ कशानें घडता ?** had he been employed at his work, how could such an accident have occurred?

2. The *Present Dubitative* is the present participle in **त** with **असलों**; **तो जात असला, तर तें काम त्याला सांगा** should he be going, then intrust the business to him.

#### *Past Tense.*

§ 272. 1. The *Past Conditional* is made up of the past indicative and the simple conditional of the verb **असणें**; **तें थोडक्यांत**

चुकलें, नाही तर ती पडली असती it missed by a little, otherwise she would have fallen (she narrowly escaped a fall).

2. The *Past Dubitative* is the past tense with असलों ; मीं असी लबाडी केली असली, तर मग मीं दंड खरा should I really have been guilty of such roguery, then truly I am a blackguard.

*Future Tense.*

§ 273. 1. The *Future Conditional* is the future participle in जाणार with the simple conditional of असणें ; तो जाणार असता तर बरे होतें it would have been well if he had been going.

2. The *Future Dubitative* is the future participle in जाणार with असलों ; जर तो जाणार असला, तर मला सांगा should he be going, then tell me.

THE SUBJUNCTIVE MOOD.

§ 274. The Compound Tenses of this mood are irregularly formed. There is one tense made up with the aid of the past substantive verb होता was, and the rest are formed with the aid of the various tenses of the verb लागणें to touch, joined to the subjunctive mood ; खा सांगावें हेतें you should have told him ; तुला चालावें लागेल you will have to walk ; मला चालावें लागत or लागतें आहे I am under necessity of walking, &c.

The subjunctive forms in लागणें to touch, together with others, have been considered under the compound verbs, § 262.

PARTICIPLES.

*Present.*

§ 275. The Present Participle is made up of the present participle of the verb in त, and the present participle in तां or तांना of the verb असणें ; भोजराजा राज्य करीत असतां or असतांना एका ब्राह्मणानें नवी भूमि साधून जेत पेरिलें होतें during the reign of Bhoja Rájá, a certain Bráhmaṇ, having acquired a piece of waste land, sowed it with grain.

*Past.*

The Past Participle is the past participle with असतां ; तो खाली आला असतां त्याची बुद्धि पुनः पूर्ववत् व्हावी, whenever he came down, his disposition would become the same as before.

§ 276. We give below all the tenses, simple and compound, in their full forms of conjugation :—

FIRST CONJUGATION.

THE INDICATIVE MOOD.

*Present Tense.*

(1) *The Present Indefinite.*

I walk.

	<i>Singular.</i>	<i>Plural.</i>
1.	चालतो-तें-तैं	चालतो
2.	चालतोस-तेस-तेंस	चालतां
3.	चालतो-ते-तैं	चालतात

*The Present Imperfect.*

I am walking.

1.	चालत आहे	चालत आहों
2.	चालत आहेस	चालत आहां
3.	चालत आहे	चालत आहेत

*The Present Imperfect Emphatic.*

I am walking.

1.	चालतो <i>m.</i> , -तें <i>f.</i> , -तैं <i>n.</i> , आहें	चालतो आहों
2.	चालतोस <i>m.</i> , -तेस <i>f.</i> , -तेंस <i>n.</i> , आहेस	चालतां आहां
3.	चालतो <i>m.</i> , -ते <i>f.</i> , -तैं <i>n.</i> , आहे	चालते-त्या-तीं आहेत

*The Present Habitual.*

I am wont to walk.

1.	चालत असतो <i>m.</i> , -तें <i>f.</i> , -तैं <i>n.</i>	चालत असतो
2.	चालत असतोस <i>m.</i> , -तेंस <i>f.</i> , -तेंस <i>n.</i>	चालत असतां
3.	चालत असतो <i>m.</i> , -ते <i>f.</i> , -तैं <i>n.</i>	चालत असतात

*Past Tense.**The Past Indefinite.*

I walked.

*Singular.*

1. चाललों *m.*, -लें *f.*, -लें *n.*
2. चाललास *m.*, -लीस *f.*, -लेंस *n.*
3. चालला *m.*, -ली *f.*, -लें *n.*

*Plural.*

चाललों  
चाललां  
चालले-ल्या-लीं

*The Past Imperfect.*

I was walking.

- |                         |                    |
|-------------------------|--------------------|
| 1. चालत होतों-तें-तें   | चालत होतों         |
| 2. चालत होतास-तीस-तेंस  | चालत होतां         |
| 3. चालत होता-होती-होतें | चालत होते-त्या-तीं |

*Perfect Tense.*

I have walked.

- |                       |                     |
|-----------------------|---------------------|
| 1. चाललों-लें-लें आहे | चाललों आहों         |
| 2. चालला-ली-लें आहेस  | चाललां आहां         |
| 3. चालला-ली-लें आहे   | चालले-ल्या-लीं आहेत |

*Pluperfect Tense.*

I had walked.

- |                         |                |
|-------------------------|----------------|
| 1. चाललों होतों-तें-तें | चाललों होतों   |
| 2. चालला होतास-तीस-तेंस | चाललां होतां   |
| 3. { चालला होता         | चालले होते     |
| { चालली होती            | चालल्या होत्या |
| { चाललें होतें          | चाललीं होतीं   |

*The Past Habitual.*

I was wont to walk.

- |              |           |
|--------------|-----------|
| 1. चालत असैं | चालत असूं |
| 2. चालत असेस | चालत असां |
| 3. चालत असे  | चालत असत  |

*The Inceptive Past.*

I began to walk.

*Singular.**Plural.*

- |                                    |                                  |
|------------------------------------|----------------------------------|
| 1. चालता झालों-ती झालें-तें झालें  | चालते-व्या-तीं झालों             |
| 2. चालता झालास-ती झालीस-तें झालेंस | चालते-व्या-तीं झालां             |
| 3. चालता झाला-ती झाली-तें झालें    | चालते झाले-व्या झाल्या-तीं झालीं |

*The Dubitative Past.*

(1) I must have walked.

- |                        |                      |
|------------------------|----------------------|
| 1. चाललों-लें लें असेन | चाललों असे           |
| 2. चालला-ली-लें असशील  | चाललें असल           |
| 3. चालला-ली-लें असेल   | चालले-व्या-लीं असतील |

(2) I must have walked.

- |                                       |                              |
|---------------------------------------|------------------------------|
| 1. चाललों असावा-लें असावें-लें असावें | चाललों असावे-व्या-वीं        |
| 2. चालला असावास-ली असावीस-लें         | चाललां असावेत-व्यात-वींत     |
| असावेंस                               |                              |
| 3. चालला असावा-ली असावी-लें असावें    | चालले असावे-व्या असाव्या-लीं |
|                                       | असावीं                       |

*The Past Prospective.*

I was going to walk.

- |                          |                      |
|--------------------------|----------------------|
| 1. चालणार होतों-तें-तें  | चालणार होतों         |
| 2. चालणार होतास-तीस-तेंस | चालणार होतां         |
| 3. चालणार होता-ती-तें    | चालणार होते-व्या-तीं |

*Future Tense.**The Future Indefinite.*

I shall walk.

- |           |        |
|-----------|--------|
| 1. चालेन  | चालूं  |
| 2. चालशील | चालाल  |
| 3. चालेल  | चालतील |

*The Future Imperfect.*

I shall be walking.

- |               |            |
|---------------|------------|
| 1. चालत असेन  | चालत असे   |
| 2. चालत असशील | चालत असल   |
| 3. चालत असेल  | चालत असतील |

*The Future Inceptive.*

I will begin to walk.

*Singular.**Plural.*

- |                       |                      |
|-----------------------|----------------------|
| 1. चालता-ती-तें होईन  | चालते-व्या-तीं होऊं  |
| 2. चालता-ती-तें होशील | चालते-व्या-तीं व्हाल |
| 3. चालता-ती-तें होईल  | चालते-व्या-तीं होतील |

*The Present Prospective.*

I am going to walk.

- |                |             |
|----------------|-------------|
| 1. चालणार आहे  | चालणार आहों |
| 2. चालणार आहेस | चालणार आहां |
| 3. चालणार आहे  | चालणार आहेत |

*Future Future.*

I shall be going to walk.

- |                 |              |
|-----------------|--------------|
| 1. चालणार असेन  | चालणार असूं  |
| 2. चालणार असशील | चालणार असाल  |
| 3. चालणार असेल  | चालणार असतील |

## THE CONDITIONAL MOOD.

*Present Tense.*

Were I to walk ; I should walk.

- |                    |                |
|--------------------|----------------|
| 1. चालतों-तें-तें  | चालतों         |
| 2. चालतास-तीस-तेंस | चालतां         |
| 3. चालता-ती-तें    | चालते-व्या-तीं |

*The Present Progressive.*

Had I been walking or I should have been walking.

- |                        |                    |
|------------------------|--------------------|
| 1. चालत असतों-तें-तें  | चालत असतों         |
| 2. चालत असतास-तीस-तेंस | चालत असतां         |
| 3. चालत असता-ती-तें    | चालत असते-व्या-तीं |



*The Present Dubitative.*

Should I be walking.

*Singular.**Plural.*

- |                        |                    |
|------------------------|--------------------|
| 1. चालत असलों-लें-लें  | चालत असलों         |
| 2. चालत असलास-लीस-लेंस | चालत असलां         |
| 3. चालत असला-ली-लें    | चालत असले-ल्या-लीं |

*Past Tense.*

Should I have walked, or I should have walked.

- |  |                                     |
|--|-------------------------------------|
| 1. चाललों असतों <i>m.</i> , -लें असतें <i>f.</i> , <i>n.</i> | चाललों असतों                        |
| 2. चालला असतास-ली असतीस-लें असतेंस                           | चाललां असतां                        |
| 3. चालला असता-ली असती-लें असतें                              | चालले असते-ल्या असत्या-लीं<br>असतीं |

*The Past Dubitative.*

Should I really have walked.

- |  |                                     |
|--|-------------------------------------|
| 1. चाललों असलों <i>m.</i> , -लें असलें <i>f.</i> , <i>n.</i> | चाललों असलों                        |
| 2. चालला असलास-ली असलीस-लें असलेंस                           | चाललां असलां                        |
| 3. चालला असला-ली असली-लें असलें                              | चालले असले-ल्या असल्या-लीं<br>असलीं |

*The Future Tense.*

Had I to walk or I had to walk.

- |  |                      |
|--|----------------------|
| 1. चालणार असतों <i>m.</i> , -तें <i>f.</i> , <i>n.</i> | चालणार असतों         |
| 2. चालणार असतास-तीस-तेंस                               | चालणार असतां         |
| 3. चालणार असता-ती-तें                                  | चालणार असते-त्या-तीं |

*Future Dubitative.*

Should I be walking.

- |  |                      |
|--|----------------------|
| 1. चालणार असलों <i>m.</i> , -लें <i>f.</i> , <i>n.</i> | चालणार असलों         |
| 2. चालणार असलास-लीस-लेंस                               | चालणार असलां         |
| 3. चालणार असला-ली-लें                                  | चालणार असले-ल्या-लीं |

THE SUBJUNCTIVE MOOD.

*Present Tense.*

(1) I should or ought to walk.

- |  |                  |
|--|------------------|
| 1. म्या चालावें  | आह्मी चालावें    |
| 2. त्वा चालावें  | तुह्मी चालावें   |
| 3. त्यानें <i>m.</i> , <i>n.</i> , तिनें <i>f.</i> , चालावें | त्यांनीं चालावें |

## (2) I might walk.

*Singular.*

1. मीं चालावा-वी-वें
2. तूं चालावास-वीस-वेंस
3. { तो चालावा  
ती चालावी  
तैं चालावें

*Plural.*

- आह्मी चालावें-व्या-वीं  
तुह्मी चालावेत-व्यात-वीं  
ते चालावे  
त्या चालाव्या  
तीं चालावीं

## (3) It is necessary for me to walk.

1. मला or आह्मांला
  2. तुला or तुह्मांला
  3. त्याला *m., n., तिला f., or त्यांला* }
- चालावें लागतें

*Past Tense.*

## (1) I should or ought to have walked.

1. म्या चालावें होतें
  2. स्वा चालावें होतें
  3. त्यानें *m., n., तिनें f., चालावें होतें*
- आह्मी चालावें होतें  
तुह्मी चालावें होतें  
त्यांनीं चालावें होतें

## (2) It was necessary for me to walk.

1. मला or आह्मांला
  2. तुला or तुह्मांला
  3. त्याला *m., n., तिला f., or त्यांला* }
- चालावें लागलें

*Future Tense.*

## It will be necessary for me to walk.

1. मला or आह्मांला
  2. तुला or तुह्मांला
  3. त्याला *m., n., तिला f., or त्यांला* }
- चालावें लागेल

*Note.*—All the other tenses, simple and compound, could be formed in the above manner.

## THE IMPERATIVE MOOD.

## मीं चालूं let me walk.

1. चालूं let me walk
  2. चाल walk thou
  3. चालो may he, she, or it walk
- चालूं let us walk  
चाला walk ye  
चालोत may they walk

THE INFINITIVE.

चालू to walk.

THE PARTICIPLES.

*Simple Present* चालत, चालता, चालतां, चालतांना walking

*Comp. Present* चालत असतां, चालत असतांना while walking

*Simple Past* चालला-चाललेला walked

*Comp. Past* चालला असतां if or while engaged in walking

*Future* चालणार-चालणारा about to walk

THE GERUND.

चालणें to walk

THE SUPINES.

*Dat.* चालायास-चालावयास to walk

*Gen.* चालायाचा-चालावयाचा of walking

THE SECOND CONJUGATION.

THE INDICATIVE MOOD.

*Present Tense.*

*The Present Indefinite.*

मी वाचितो I read.

*Singular.*

*Plural.*

- |   |   |
|---|---|
| 1. वाचितो <i>m.</i> , -तें <i>f.</i> , <i>n.</i>        | वाचितो <i>m.</i> , <i>f.</i> , <i>n.</i>  |
| 2. वाचितोस <i>m.</i> , -तेस <i>f.</i> , -तेंस <i>n.</i> | वाचितां <i>m.</i> , <i>f.</i> , <i>n.</i> |
| 3. वाचितो <i>m.</i> , -ते <i>f.</i> , -तें <i>n.</i>    | वाचितात <i>m.</i> , <i>f.</i> , <i>n.</i> |

*The Present Imperfect.*

मी वाचीत आहे I am reading.

- |   |            |
|---|------------|
| 1. वाचीत आहे <i>m.</i> , <i>f.</i> , <i>n.</i>  | वाचीत आहे  |
| 2. वाचीत आहेस <i>m.</i> , <i>f.</i> , <i>n.</i> | वाचीत आहां |
| 3. वाचीत आहे <i>m.</i> , <i>f.</i> , <i>n.</i>  | वाचीत आहेत |

*The Present Imperfect Emphatic.*

मी वाचितो आहे I am reading.

- |  |  |
|--|--|
| 1. मी वाचितो आहे <i>m.</i> , वाचितें आहे <i>f.</i> , <i>n.</i>   | वाचितो आहे <i>m.</i> , <i>f.</i> , <i>n.</i>               |
| 2. वाचितो <i>m.</i> , वाचिते <i>f.</i> , -तें <i>n.</i> , आहेस वाचिते <i>m.</i> , -त्या <i>f.</i> , -तीं <i>n.</i> | आहां   |
| 3. वाचितो <i>m.</i> , -ते <i>f.</i> , -तें <i>n.</i> , आहे   | वाचिते <i>m.</i> , -त्या <i>f.</i> , -तीं <i>n.</i> , आहेत |

*The Present Habitual.*

मीं वाचीत असतो I am wont to read

*Singular.**Plural.*

- |   |                               |
|---|-------------------------------|
| 1. वाचीत असतो <i>m., -ते f., n.</i>         | वाचीत असतो <i>m., f., n.</i>  |
| 2. वाचीत असतोस <i>m., -तेस f., -तेंस n.</i> | वाचीत असतां <i>m., f., n.</i> |
| 3. वाचीत असतो <i>m., -ते f., -तें n.</i>    | वाचीत असतात <i>m., f., n.</i> |

*Past Tense.**The Indefinite Past (Karmāṇi Prayoga).*

म्या वाचिलें I read.

- |  |  |
|--|--|
| 1. म्या or आह्मी <i>m., f., n.</i>                         | } वाचिला <i>m., -ली f., -लें n. Sing.</i><br>वाचिले, -ल्या, -लीं <i>Plu.</i> |
| 2. त्वा or तुझी <i>m., f., n.</i>                          |  |
| 3. त्यानें <i>m., n., तिनें f., or त्यांनीं m., f., n.</i> |  |

*The Bhāve Prayoga.*

म्या वाचिलें I read.

- |  |           |
|--|-----------|
| 1. म्या or आह्मी <i>m., f., n.</i>             | } वाचिलें |
| 2. त्वा or तुझी <i>m., f., n.</i>              |           |
| 3. त्यानें <i>m., n., तिनें f. or त्यांनीं</i> |           |

*The Past Imperfect.*

मीं वाचीत होतो I was reading.

- |   |                                      |
|---|--------------------------------------|
| 1. वाचीत होतो <i>m., -तें f., n.</i>        | वाचीत होतो <i>m., f., n.</i>         |
| 2. वाचीत होतास <i>m., -तीस f., -तेंस n.</i> | वाचीत होतां <i>m., f., n.</i>        |
| 3. वाचीत होता <i>m., -ती f., -तें n.</i>    | वाचीत होते, -ल्या <i>f., -तीं n.</i> |

*Perfect Tense.**Karmāṇi Prayoga.*

म्या वाचिला आहे I have read (ग्रंथ in a book).

- |   |  |
|---|--|
| 1. म्या or आह्मी <i>m., f., n.</i>          | } वाचिला, -ली, -लें आहे <i>Sing.</i><br>वाचिले, -ल्या, -लीं आहेत <i>Plu.</i> |
| 2. त्वा or तुझी <i>m., f., n.</i>           |  |
| 3. त्यानें <i>m., n., तिनें or त्यांनीं</i> |  |

*The Bhāve Prayoga.*

म्या वाचिलें आहे I have read.

*Singular.**Plural.*

- |   |   |             |
|---|---|-------------|
| 1. म्या or आह्मी <i>m., f., n.</i>                    | } | वाचिलें आहे |
| 2. त्वा or तुह्मी <i>m., f., n.</i>                   |   |             |
| 3. त्यानें <i>m., n.,</i> तिनें <i>f.</i> or त्यांनीं |   |             |

*Pluperfect Tense.**The Karmanī Prayoga.*

म्या वाचिला होता I had read.

- |  |   |  |
|--|---|--|
| 1. म्या or आह्मी <i>m., f., n.</i>                     | } | वाचिला होता, -ली होती, -लें होतें                    |
| 2. त्वा or तुह्मी <i>m., f., n.</i>                    |   | <i>Sing.</i>   |
| 3. त्यानें <i>m., n.,</i> तिनें <i>f.,</i> or त्यांनीं |   | वाचिले होते, -ल्या होत्या, -लीं होतीं<br><i>Plu.</i> |

*The Past Habitual.*

(1) मीं वाचीं I was wont to read.

- |                            |                         |
|----------------------------|-------------------------|
| 1. वाचीं <i>m., f., n.</i> | वाचूं <i>m., f., n.</i> |
| 2. वाचीस <i>m., f., n.</i> | वाचा <i>m., f., n.</i>  |
| 3. वाची <i>m., f., n.</i>  | वाचीत <i>m., f., n.</i> |

(2) मीं वाचीत असें I was wont to read.

- |                                 |                              |
|---------------------------------|------------------------------|
| 1. वाचीत असें <i>m., f., n.</i> | वाचीत असूं <i>m., f., n.</i> |
| 2. वाचीत असेस <i>m., f., n.</i> | वाचीत असां <i>m., f., n.</i> |
| 3. वाचीत असे <i>m., f., n.</i>  | वाचीत असत <i>m., f., n.</i>  |

*The Past Inceptive.*

I began to read.

- |                                 |                      |
|---------------------------------|----------------------|
| 1. { मीं वाचिता झालों <i>m.</i> | आह्मी वाचिते झालों   |
| { ,, वाचिती झालें <i>f.</i>     | ,, वाचित्या झालों    |
| { ,, वाचितें झालें <i>n.</i>    | ,, वाचितीं झालों     |
| 2. { तूं वाचिता झालास <i>m.</i> | तुह्मी वाचिते झालां  |
| { ,, वाचिती झालीस <i>f.</i>     | ,, वाचित्या झालां    |
| { ,, वाचितें झालेंस <i>n.</i>   | ,, वाचितीं झालां     |
| { तो वाचिता झाला <i>m.</i>      | ते वाचिते झाले       |
| 3. { ती वाचिती झाली <i>f.</i>   | त्या वाचित्या झाल्या |
| { तें वाचितें झालें <i>n.</i>   | तीं वाचितीं झालीं    |

*Dubitative Past (First Form).**(Karmāṇi Prayoga.)*

म्या वाचिलें असेल I must have read.

*Singular.**Plural.*

- |  |  |
|--|--|
| 1. म्या or आह्मी m., f., n.              | } वाचिला m., -ली f., -लें n., असेल<br>Sing.<br>वाचिले m., -ल्या f., -लीं n., असतील<br>Plu. |
| 2. त्वा or तुह्मी m., f., n.             |  |
| 3. त्यानें m., n., तिनें f., or त्यांनीं |  |

*(Bhāve Prayoga.)*

- |  |                |
|--|----------------|
| 1. म्या or आह्मी m., f., n.              | } वाचिलें असेल |
| 2. त्वा or तुह्मी m., f., n.             |                |
| 3. त्यानें m., n., तिनें f., or त्यांनीं |                |

*(Second Form.)**(Karmāṇi Prayoga.)*

म्या वाचिलें असावें I must have read.

- |   |   |
|---|---|
| 1. म्या or आह्मी m., f., n.                 | } वाचिला असावा m., -ली असावी<br>f., -लें असावें n. Sing.<br>वाचिले असावे m., -ल्या असाव्या<br>f., -लीं असावीं n. Plu. |
| 2. त्वा or तुह्मी m., f., n.                |   |
| 3. त्यानें m., n., तिनें f., or<br>त्यांनीं |   |

*(Bhāve Prayoga.)*

म्या वाचिलें असावें I must have read.

- |   |                  |
|---|------------------|
| 1. म्या or आह्मी m., f., n.                 | } वाचिलें असावें |
| 2. त्वा or तुह्मी m., f., n.                |                  |
| 3. त्यानें m., n., तिनें f., or<br>त्यांनीं |                  |

*Past Prospective.*

मी वाचणार होतो I was to read.

- |  |  |
|--|--|
| 1. वाचणार होतो m., -तें f., n.           | } वाचणार होतो m., f., n.<br>वाचणार होतां m., f., n.<br>-तेंस n.<br>वाचणार होता m., -ती f., -तें n. |
| 2. वाचणार होतास m., -तीस f.,<br>-तेंस n. |  |
| 3. वाचणार होता m., -ती f., -तें n.       |  |

*Future Tense.**Future Indefinite.*

मीं वाचीन I shall read.

*Singular.**Plural.*

- |                              |         |
|------------------------------|---------|
| 1. वाचीन <i>m., f., n.</i>   | वाचूं   |
| 2. वाचिशील <i>m., f., n.</i> | वाचाल   |
| 3. वाचील <i>m., f., n.</i>   | वाचितील |

*The Future Imperfect.*

मीं वाचीत असेन I shall be reading.

- |                                  |                               |
|----------------------------------|-------------------------------|
| 1. वाचीत असेन <i>m., f., n.</i>  | वाचीत असूं <i>m., f., n.</i>  |
| 2. वाचीत असशील <i>m., f., n.</i> | वाचीत असाल <i>m., f., n.</i>  |
| 3. वाचीत असेल <i>m., f., n.</i>  | वाचीत असतील <i>m., f., n.</i> |

*The Future Inceptive.*

मीं वाचिता होईन I shall begin to read.

- |                                 |                               |
|---------------------------------|-------------------------------|
| 1. { मीं वाचिता होईन <i>m.</i>  | आह्मी वाचिते होऊं <i>m.</i>   |
| { ,, वाचिती होईन <i>f.</i>      | ,, वाचित्या होऊं <i>f.</i>    |
| { ,, वाचितें होईन <i>n.</i>     | ,, वाचितीं होऊं <i>n.</i>     |
| 2. { तूं वाचिता होशील <i>m.</i> | तुम्ही वाचिते व्हाल <i>m.</i> |
| { ,, वाचिती होशील <i>f.</i>     | ,, वाचित्या व्हाल <i>f.</i>   |
| { ,, वाचितें होशील <i>n.</i>    | ,, वाचितीं व्हाल <i>n.</i>    |
| 3. { तो वाचिता होईल <i>m.</i>   | ते वाचिते होतील <i>m.</i>     |
| { ती वाचिती होईल <i>f.</i>      | त्या वाचित्या होतील <i>f.</i> |
| { तें वाचितें होईल <i>n.</i>    | तीं वाचितीं होतील <i>n.</i>   |

*The Present Prospective.*

मीं वाचणार आहे I am going to read.

- |                                  |             |
|----------------------------------|-------------|
| 1. वाचणार आहे <i>m., f., n.</i>  | वाचणार आहों |
| 2. वाचणार आहेस <i>m., f., n.</i> | वाचणार आहां |
| 3. वाचणार आहे <i>m., f., n.</i>  | वाचणार आहेत |

*The Future Future.*

मीं वाचणार असेन I shall be going to read.

- |                                   |              |
|-----------------------------------|--------------|
| 1. वाचणार असेन <i>m., f., n.</i>  | वाचणार असूं  |
| 2. वाचणार असशील <i>m., f., n.</i> | वाचणार असाल  |
| 3. वाचणार असेल <i>m., f., n.</i>  | वाचणार असतील |

## THE CONDITIONAL MOOD.

*Present Tense.*

मीं वाचितो were I to read, I should read.

*Singular.**Plural.*

- |  |   |
|--|---|
| 1. वाचितो <i>m.</i> , -ते <i>f.</i> , <i>n.</i>        | वाचितो <i>m.</i> , <i>f.</i> , <i>n.</i>  |
| 2. वाचितास <i>m.</i> , -तीस <i>f.</i> , -तेस <i>n.</i> | वाचितां <i>m.</i> , <i>f.</i> , <i>n.</i> |
| 3. वाचिता <i>m.</i> , -ता <i>f.</i> , -ते <i>n.</i>    | वाचिते, वाचित्या, वाचिती                  |

*The Present Progressive.*

मीं वाचीत असतो had I been reading, or I should have been reading.

- |  |                     |
|--|---------------------|
| 1. वाचीत असतो <i>m.</i> , -ते <i>f.</i> , <i>n.</i>        | वाचीत असतो          |
| 2. वाचीत असतास <i>m.</i> , -तीस <i>f.</i> , -तेस <i>n.</i> | वाचीत असतां         |
| 3. वाचीत असतो <i>m.</i> , -ती <i>f.</i> , -ते <i>n.</i>    | वाचीत असते-त्या-तीं |

*Present Dubitative.*

मीं वाचीत असलों should I be reading.

- |   |   |
|---|---|
| 1. वाचीत असलों <i>m.</i> , -लें <i>f.</i> , <i>n.</i>       | वाचीत असलों   |
| 2. वाचीत असलास <i>m.</i> , -लीस <i>f.</i> , -लेंस <i>n.</i> | वाचीत असलां   |
| 3. वाचीत असला <i>m.</i> , -ली <i>f.</i> , -लें <i>n.</i>    | वाचीत असले <i>m.</i> , असल्या <i>f.</i> , असलों <i>n.</i> |

*Past Tense.**(Karmanī Prayoga.)*

म्या वाचिला असता should I have read, or I should have read.

- |  |  |
|--|--|
| 1. म्या or आह्मी <i>m.</i> , <i>f.</i> , <i>n.</i>               | } वाचिला असता, <i>m.</i> , -ली असती <i>f.</i> ,<br>-लें असते <i>n.</i> <i>Sing.</i><br>वाचिले असते <i>m.</i> , -ल्या असत्या <i>f.</i> ,<br>-लीं असती <i>n.</i> <i>Plu.</i> |
| 2. त्वा or तूझी <i>m.</i> , <i>f.</i> , <i>n.</i>                |  |
| 3. त्यानें <i>m.</i> , <i>n.</i> , तिनें <i>f.</i> , or त्यांनीं |  |

*(Bhāve Prayoga.)*

- |  |                 |
|--|-----------------|
| 1. म्या or आह्मी <i>m.</i> , <i>f.</i> , <i>n.</i>               | } वाचिलें असतें |
| 2. त्वा or तूझी <i>m.</i> , <i>f.</i> , <i>n.</i>                |                 |
| 3. त्यानें <i>m.</i> , <i>n.</i> , तिनें <i>f.</i> , or त्यांनीं |                 |



*Past Dubitative.*

(*Karmāṇi Prayoga.*)

म्या वाचिला असला should I really have read.

- |  |   |   |
|--|---|---|
| 1. म्या or आह्मी <i>m., f., n.</i>             | } | वाचिला असला, -ली असली, -लें                       |
| 2. त्वा or तुह्मी <i>m., f., n.</i>            |   | असलें <i>Sing.</i>                                |
| 3. त्यानें <i>m., n., तिनें f. or त्यांनीं</i> |   | वाचिले असले, -ल्या असल्या, -लीं असलीं <i>Plu.</i> |

(*Bhāve Prayoga.*)

- |   |   |               |
|---|---|---------------|
| 1. म्या or आह्मी                                | } | वाचिलें असलें |
| 2. त्वा or तुह्मी                               |   |               |
| 3. त्यानें <i>m., n., तिनें f., or त्यांनीं</i> |   |               |

*Future Tense.*

मी वाचणार असतो were I going to read, or I should be going to read.

- |  |                            |
|--|----------------------------|
| 1. वाचणार असतो <i>m., -तें f., n.</i>        | वाचणार असतो                |
| 2. वाचणार असतास <i>m., -तीस f., -तेंस n.</i> | वाचणार असतां               |
| 3. वाचणार असता <i>m., -ती f., -तें n.</i>    | वाचणार असते, असल्या, असलीं |

*Future Dubitative.*

मी वाचणार असलों should I be going to read.

- |  |                            |
|--|----------------------------|
| 1. वाचणार असलों <i>m., -लें f., n.</i> | वाचणार असलों               |
| 2. वाचणार असलास, -लीस, -लेंस           | वाचणार असलां               |
| 3. वाचणार असला, -ली, -लें              | वाचणार असले, असल्या, असलीं |

SUBJUNCTIVE MOOD.

*Present Tense (First Form).*

(*Bhāve Prayoga.*)

म्या वाचावे I should read.

- |   |   |        |
|---|---|--------|
| 1. म्या or आह्मी <i>m., f., n.</i>              | } | वाचावे |
| 2. त्वा or तुह्मी <i>m., f., n.</i>             |   |        |
| 3. त्यानें <i>m., n., तिनें f., or त्यांनीं</i> |   |        |

(Karmanī Prayoga.)

म्या वाचावा I should read.

- |   |   |   |
|---|---|---|
| 1. म्या or आम्हीं <i>m., f., n.</i>             | } | वाचावा, वाचावी, वाचावे <i>Sing.</i><br>वाचावे, वाचाव्या, वाचावी <i>Plu.</i> |
| 2. स्वा or तुम्हीं <i>m., f., n.</i>            |   |   |
| 3. त्यानें <i>m., n., तिनें f.,</i> or त्यांनीं |   |   |

(Second Form.)

मला वाचावा लागतो it is necessary for me to read.

- |  |   |   |
|--|---|---|
| 1. मला or आम्हांला                           | } | वाचावा लागतो <i>m., -वी लागते, -वे f.,</i><br>लागतें <i>n., Sing.</i><br>वाचावे <i>m., -व्या f., -वीं n.,</i> लागतात<br><i>Plu.</i> |
| 2. तुला or तुम्हांला                         |   |   |
| 3. त्याला <i>m., n., तिला f.,</i> or त्यांना |   |   |

Past Tense (First Form).

म्या वाचावे होतें, I should have read.

(Bhāve Construction.)

- |   |   |              |
|---|---|--------------|
| 1. म्या or आम्हीं <i>m., f., n.</i>             | } | वाचावे होतें |
| 2. स्वा or तुम्हीं <i>m., f., n.</i>            |   |              |
| 3. त्यानें <i>m., n., तिनें f.,</i> or त्यांनीं |   |              |

(Karmanī Construction.)

- |   |   |  |
|---|---|--|
| 1. म्या or आम्हीं                               | } | वाचावा होता <i>m., -वी होती f., -वे</i><br>होतें <i>n., Sing.</i><br>वाचावे होते <i>m., -व्या होत्या f., -वीं</i><br>होतीं <i>n., Plu.</i> |
| 2. स्वा or तुम्हीं                              |   |  |
| 3. त्यानें <i>m., n., तिनें f.,</i> or त्यांनीं |   |  |

(Second Form.)

मला वाचावा लागला it was necessary for me to read.

- |  |   |  |
|--|---|--|
| 1. मला or आम्हांला                           | } | वाचावा लागला <i>m., -वी लागली f., -वे</i><br>लागलें <i>n., Sing.</i><br>वाचावे लागले <i>m., -व्या लागल्या f.,</i><br><i>-वीं लागलीं n., Plu.</i> |
| 2. तुला or तुम्हांला                         |   |  |
| 3. त्याला <i>m., n., तिला f.,</i> or त्यांना |   |  |

*Future Tense.*

मला वाचावा लागेल it will be necessary for me to read.

- |  |   |
|--|---|
| 1. मला or आम्हांला                                 | } वाचावा <i>m.</i> , -वी <i>f.</i> , -वे <i>n.</i> , लागेल<br>वाचावे <i>m.</i> , -व्या <i>f.</i> , -वी <i>n.</i> , लागतील |
| 2. तुला or तुम्हांला                               |   |
| 3. त्याला <i>m., n.</i> , तिला <i>f.</i> , त्यांना |   |

## IMPERATIVE MOOD.

मी वाचू let me read.

- |                    |                    |
|--------------------|--------------------|
| 1. मी वाचू         | आम्ही वाचू         |
| 2. तू वाच          | तुम्ही वाचा        |
| 3. तो, ती, ते वाचो | ते, त्या, ती वाचोत |

## INFINITIVE MOOD.

वाचू to read.

## PARTICIPLES.

- Present* : वाचीत, वाचिता, वाचितां, वाचितांना reading  
 „ वाचीत असतां, वाचीत असतांना while reading  
*Past* : वाचिला, वाचिलेला read  
 „ वाचिला असतां, or वाचिला असतांना if read  
*Future* : वाचणार, वाचणारा about to read  
*Pluperfect* : वाचून having read

## GERUND.

वाचणें to read.

## SUPINES.

- Dat.* वाचायास or वाचावयास for reading  
*Gen.* वाचायाचा or वाचावयाचा of reading

## CHAPTER XIX.

## THE PARTICLES OR INDECLINABLE WORDS.

## The Adverb.

## § 277—§ 298.

§ 277. An adverb is a word which qualifies an adjective, verb, or another adverb; **तो फार सहाणा आहे** he is very wise; **तिकडे जा** go there; **जरा हळू चालावे** you should walk a little slowly.

§ 278. The adverbs are generally undeclined or uninflected; but whenever they end in the final **आ**, it does not matter what be their derivation, they assume inflections either in agreement with the subject or the object of the verb which they qualify; **त्याने चांगले गायन केले** he sang well; **तो वाटोळा फिरला** he turned round.

§ 279. The present participle in **त**, and the pluperfect participle in **ऊन**, are used adverbially, to denote the manner in which an action is done; **ती रडत गेली** she went away weeping; **त्याने जाणून केले** he did it intentionally; **आपण हे मिळून करावे** we should do it unitedly; **विचार करून बोलावे** we should speak considerably.

§ 280. By the aid of the genitive case-endings, the indeclinable adverbs are made into adjectives; **त्याची आतांची स्थिति उत्तम आहे** his present state of life is very good; **आजच्या दिवशी त्याने मला भेटावे होते** he should have come to see me to-day.

§ 281. The sense of some adverbial indeclinables is modified by the use of some of the case-terminations, as well as postpositions; **तो तिकडून ( तिकडे + ऊन ) आला** he came from thence; **कोठपर्यंत जाणार ?** how far would you go ?

§ 282. The following pronominal adverbs are a source of most useful compounds in the language:—

Class.	Pro- nouns.	Adverbs.				
		Time.	Place.	Manner.	Quantity.	Condi- tion.
Relative.	जो who	जेव्हां when	जेथें then	जसा as तसा so	जितका, जेवढा as much	जर if जर्री although
Demon- strative	तो that हा this	तेव्हां then एव्हां now	तेथें, तिकडे there, एथें, here इकडे hither	असा such कसा how	तितका, that much इतका, एवढा this much	तर then तरी still
Interro- gative	कोण who	केव्हां, कधीं when ?	कोठें where ?		कितका, केवढा how much ?	

*Note.*—When there are two pronominal adverbs expressing the same relation, they somewhat differ in sense.

(1) There are two interrogative forms indicating time, viz. **केव्हां** and **कधीं** when : **केव्हां** refers to recent time, and **कधीं** to a remote period ; **आपण सभेस केव्हां आलां तें नकळे** I do not know when you came to the meeting ; **यमुनाबाई काशीस राहत असतात त्या इकडे आल्या तरी कधीं** Yamunabai resides at Benares ; when did she ever come here ?

(2) There are two demonstrative forms ; **एथें** and **इकडे** here. **एथें** (Sk. अत्र here) denotes simply rest in a place, and **इकडे** (**हा** this + **कड** side, direction) both rest in a place, and motion to a place. **एथें** would be translated into English by here, and **इकडे** by here and hither, hitherwards. The corresponding forms for **एथें** and **इकडे** are **तेथें** there, and **तिकडे** there or thither ; **आपण एथें बसवें** please sit here ; **तूं इकडे ये** come here.

**एथें** and **इकडे** are used substantively ; **आमच्या एथें असा प्रकार पाहायास मिळायचा नाही** you will not see such things at our house ; **तुमच्या इकडे त्याचें राहाणें किती दिवस होईल ?** how long will he stay at your house ?

(3) The sense of **कितका, केवढा** how much, **तितका, तेवढा, इतका, एवढा, जितका, जेवढा** is given under the uses of the pronouns.

*Note.*—The words in the last column, **जर, तर &c.** are conjunctions. **तर** is a significant expletive having various senses ; **हो आतां मी जातों तर** I will not budge a peg.

**तरी** has also the force of “at least ;” **शंभर नाही तर नाही, पण पांच तरी द्या** if not a hundred, give at least five.

§ 283. One of the pronominal adverbs is repeated, or joined to another adverb, to make up adverbial compounds. The following are compound adverbs denoting time:—

कधीं कधीं now and then, sometimes

जेव्हां जेव्हां whenever

जेव्हां तेव्हां always

जेव्हां केव्हां sometimes

जेव्हां कधीं whensoever

कधीं नाहीं never

कधींना कधीं { some time or other  
some time or ever

कधीं तरी now and again

केव्हां कधीं indefinitely

§ 284. Compound adverbs of place, manner, &c. could be produced in the same manner: जेयें जेयें wherever; जसा तसा, जसा कसा somehow or other; एथें तेथें here and there, everywhere, &c.

§ 285. Any other adverbs might be employed to make up adverbial compounds: रोज रोज daily; बारंवार frequently; पुनः पुनः again and again.

§ 286. The adverbial particles are thus classified:—

(1) Adverbs of Time (कालवाचक).

(a) Point of Time.

आज to-day (Sk. अद्य, Pr. अज्ज)	तेव्हां then
आतां (Sk. अतः), एव्हां now	केव्हां when? [formerly
सांप्रत at present (Sk.)	पूर्वी, (Sk. पूर्व) अगोदर before,
वृत्त (Sk. स्वरित) presently	नंतर afterwards (Sk. अनंतर)
इटकन instantly	मग, पश्चात् (Sk.) hereafter
अकस्मात्, (Sk.) एकाएकी suddenly	उद्यां to-morrow (Sk. उद्द्य)
एकदम at once	काल yesterday (Sk. काल: time)
तत्काळ, तत्क्षणीं immediately (Sk.)	परवां two days ago, or two
नुक्तें lately	days hence (Sk. परस्वद्य)
लवकर soon	तेरवां three days ago, or three
आज काल now-a-days	days hence
जेव्हां when	शेवटीं at last

*Note.*—एव्हां “at this very time” is more emphatic than आतां, being equivalent to आतांच at this very time ; मी एव्हां जात नाही I do not go just now. When reduplicated, it expresses ‘about this time of the day, about this hour,’ and is used in speaking of an occurrence upon a past day ; काल आपण तेथून एव्हां एव्हां निघाली नाही बरें? Did we not start yesterday about this time of the day ?

*Note.*—मग as adverb means “then,” “upon that,” “afterwards.” It is also a conjunction, expressing, like तर, “then,” “in that case”; तो गेला, मग तुला जायास काय झाले, he has gone ; what harm is there, then, in your going ?

*Note.*—तेव्हां then, at that time, is always adverbial in sense and use ; it is never a conjunction.

(b) *Duration of Time.*

नेहमी, (Sk. नियत) नित्य, सर्वदा, सदा कधी ever (Sk. कदा)  
always (Sk.)

सतत continually (Sk.)

प्रतिदिवशी, रोज (Pers.) रोज रोज, कधी नाही never

रोजच्या रोज daily

सनातन eternally (Sk.)

दिवसानुदिवस, दिवसेंदिवस day after day

day

अजून, यद्यपि (Sk.) as yet

*Note.*—दिवसानुदिवस or दिवसेंदिवस describes an act as daily increasing or decreasing, while प्रतिदिवशी does not involve any notion of an increase or diminution.

(c) *Repetition of Time.*

वारंवार often (Sk. वार)

पुनः again (Sk.)

पुनः पुनः frequently (Sk.)

रोज रोज day by day

(2) *Adverbs of Place.*

(a) *Rest in a place.*

एथें here (Pr. एत्थ, Sk. अत्र)

खाली below

तेथें there (Pr. तत्थ, Sk. तत्र)

मध्ये within (Sk. मध्य)

जेथें तेथें everywhere

मागे behind

कोठे where ? (Pr. कुत्थ, Sk. कुत्र)

पुढें, समोर before

कोठे नाही nowhere

पलिकडे, पल्याड beyond

जवळ, समीप (Sk.) near

आसपास on all sides, in the neighbourhood (Sk. पार्श्व)

सर्वत्र everywhere (Sk.)

सभोंवतें around (Sk. अवलंब)

वर above (Sk. उपरि)

(d) *Motion to or from a place.*

इकडे hither  
 तिकडे thither  
 दूर far (Sk.)

जवळ, समीप (Sk.) near  
 इकडून hence  
 तिकडून thence

## (3) Adverbs of Manner.

(e) *Manner, strictly so called.*

असें so (Prak. एसो, Sk. एषः)  
 येणेंप्रमाणें thus  
 बरें well (Sk. वरं)  
 एकत्र together (Sk.)  
 यथार्थ properly (Sk.)  
 कदाचित् perhaps (Sk.)  
 तसें so (Prak. तथा, Sk. तथाः)  
 कसें now (Prak. कहं, Sk. कथं)  
 जसें as (Prak. जहा, Sk. यथा)

एन्ही, उगाच, उगेंच, उगीच, उगा  
 merely, or for no reason  
 (M.)  
 अकस्मात्, अचानक suddenly (Sk.)  
 निरर्थक to no purpose (Sk.)  
 व्यर्थ in vain (Sk. वृथा)  
 फुकट *gratis*, free of charge  
 स्वतः of one's self (Sk.)  
 बहुशः abundantly (Sk. बहुशस्)  
 बहुतकरून.

(f) *Degree.*

फार (M.), अतिशय (Sk.), ex-  
 ceedingly  
 अत्यंत eminently (Sk.)  
 अगहीं or ही quite  
 किंचित् scarcely (Sk.)  
 जरा (A.) nearly, a little  
 मात्र, केवळ only (Sk.)  
 प्रायः for the most part, usually  
 (Sk.)

लवकर (M.), शीघ्र (Sk.), जलद (P.)  
 झटपट quickly  
 अधिक more (Sk.)  
 कमी less (Sk.)  
 हळू slowly  
 अवश्य necessarily (Sk.)  
 च, ही, ना, पण even  
 निदान (Sk.) at least

*Note.*—च, ही, ना, पण are emphatic adverbs ; आतांच जा go just now ; तूच ये you alone come ; तू ही ये you too come ; तू ना येतोस ? are you coming, or is somebody else coming ?



(4) *Adverbs of Quantity.*

(g) *Measure.*

फार much	काहीं or काहींसा somewhat
थोडा a little	अगरीं entirely
पुरे enough	बहुत much (Sk.)

(h) *Number or Order.*

एकदा once	दुसऱ्याने secondly
शंभरपट, शंभरदां a hundred-fold	शेवटीं, अखेरीं, अंतीं lastly
पहिल्याने, प्रथमतः firstly	आरंभीं at the beginning

(5) *Adverbs of Mood.*

(i) *Affirmation.*

होय yes ; खचीत certainly ; निःसंशय (Sk.) undoubtedly ; खरोखर truly.

(j) *Negation.*

नाहीं, न, ना not ; बिलकुल नाहीं, किमपि नाहीं not at all ; कधीं नाहीं never.

(k) *Probability and Doubt.*

Sk. कदाचित् perhaps ; बहुधा, प्रायः for the most part.

(6) *Adverbs of Relation.*

जेथे where ; जेव्हां when ; जेथे कोठे wheresoever ; जसा as ; जिकडे whither.

(7) *Adverbs of Demonstration.*

एथे here ; तेथे there ; एव्हां now ; तेव्हां then ; असा like this, so ; तसा like that, so ; इकडे hither ; तिकडे thither.

(8) *Adverbs of Interrogation.*

केव्हां when ? कोठे where ? कशाला why ? कोणाकडे where ? कां why ? कसा how ?

(9) *Adverbs of Imitation.*

झण झण, झण झणां with a clang, quickly, briskly.  
फट, फटकन, फटकार, फटकनशी, फटविशी, pop ! at once.  
गट, गटकन, गटकर, गटदिनी, गटविशी, गटगट, गटगटां, gulpingly.

II.—*Postpositions.*

§ 287. A Postposition is a word which shows the relation of a noun or pronoun to some other word in the sentence ; तो आपल्या जाग्यावर बसला he took his seat.

*Note.*—"At the bottom of all genuine postpositions, at least in their original sense, there exists a relation between two opposite directions ; thus, "over," "from," "before," "to," have the relations "under," "in," "towards," "from," as their counterpoles and points of comparison, as the right is opposed to the left."—*Bopp.*

*Note.*—Postpositions, as well as all other particles, were originally nouns, verbs, &c. ; (1) *postpositions* :—कडे at, from कड aside ; मध्ये inside, from मध्य middle ; विषयी about, from विषय matter ; करून by means of, from करणे to do ; (2) *conjunctions* :—कारण "for," from कारण a reason ; म्हणून therefore, from म्हणणे to say. When particular nominal or verbal forms become stereotyped as relational words by constant use, their original character gradually comes to be forgotten and often their original form is modified. Thus, कडे at, is the dative form of कड aside (कडेस), but in its present form as a postposition it has lost its inflectional स, and signifies nothing but "at," "to," "towards." The original full dative form is, also, sometimes used ; झाकडेस towards this ; त्याकडेस towards that.

§ 288. The noun to which a postposition is joined assumes its crude-form (§ 82) before the postposition ; घर a house, घरा, घरापासून from a house. The postposition serves, in fact, the same purpose that the case-endings do ; त्याला or त्याजवळ or त्यापाशी हे, give it to him. Sometimes the noun may not assume its crude-form before a postposition ; सकाळपर्यंत till morning. It is chiefly words denoting time that remain unaltered.

§ 289. The postpositions may be optionally joined to the simple crude-form of the noun, or its genitive crude-form ; घराबाहेर or घराच्या बाहेर out of the house.

§ 290. The postpositions ending in आ, are inflected like the adverbs (§ 278), to agree in gender and number with the nouns to which they refer ; त्या तोफेच्या भोंवताले दहा हत्ती उभे होते there were ten elephants standing round that cannon. In fact the postposition and its noun are an adverbial phrase, and

are consequently subject to the same laws of concordance or agreement that the adverbs ending in आ are. (§ 278)

§ 291. The postpositional phrase could be changed into an attributive or adjective phrase, by means of adjectival suffixes ; पुण्या सभोंवतील गांवें the villages round about Puna ; आमच्या घरापलिकडलें घर the house beyond ours ; त्यांविषयीच्या गोष्टी ऐकल्या आहेत काय ? have you heard the accounts about them ?

*Note.*—The postposition करून is joined to the instrumental in ए ; आपल्या कृपेकरून आम्ही या स्थितीस पोहचलों आहों we have attained this state by your favour. It is, also, joined to the instrumental case of the pronouns in ये ; तेथेकरून through it. In Sanskrit and other classical languages the postpositions usually govern various cases.

§ 292. Adverbs when governed by postpositions are not inflected, as कालपासून since yesterday ; but they may take the genitive crude-form, कालच्यापासून since yesterday.

§ 293. The postpositions are thus classified according to the relations signified by them :—

*Time.*

आंत in	पर्यंत until
पुढें, नंतर after	अगोदर, पूर्वी before

*Note.*—नंतर simply means “after a certain action or event”; बोलल्या-नंतर or वर, after speaking, but पुढें denotes “in a time future to a time specified”; ह्या गोष्टीचा पुढें कधी विचार करूं we shall consider this matter at some future time.

*Space.*

आंत, ठायीं, in	मागे behind
मध्ये in, between	खाली under
बाहेर out	वर on
पार्शी, समीप, सन्निध near	अलिकडे on this side
पुढें, समोर before	पलिकडे beyond

*Note.*—मध्ये is more forcible than आंत, and is chiefly used to denote purely local relations ; while आंत is more generally used. All metaphorical and other non-sensuous relations are denoted by आंत, never by मध्ये. The word ठायीं is used only in learned discourse for आंत ; आमच्या ठायीं ईश्वर अनेक शक्ति ठेविल्या आहेत God has put within us various powers.

*Motion to or from a place.*

कडे at, towards	खालून from below
पर्यंत, पावेतो till	पासून from
वरून from above	

*Instrumentality.*

कडून, करवीं, द्वारां, द्वारें, हातीं by or through

*Miscellaneous Relations.*

खेरीज, शिवाई or शिवाय, वांचून,	साठीं for
विना without	विषयीं about
बद्दल, ऐवजीं instead of	बरोबर, संगें, संगतीं, सर्वें, सह,
समान, सारखा, प्रमाणें like	सहित, सहवर्त्तमान with
जवळ, पाशीं near to	विरुद्ध, उलटें against
भोंवता around	सुद्धां together with

*Note.*—वांचून and विना signify only “without or except;” घेतल्याविना or वांचून येऊं नको do not come without taking it; but शिवाय expresses some more ideas. It expresses (1) besides, (2) without or except, and (3) in composition, additional or extra; याशिवाय त्यानें आणखी काही म्हटलें besides this he said something else; माझ्याशिवाय जाऊं नको do not go without me; शिवाय जमा or खेरीज जमा extra-collections. The postposition खेरीज agrees with शिवाय in all the senses of शिवाय खेरीज is used, in addition, to express the sense of exclusion, with certain verbs like करणें to do, ठेवणें to keep; मला खेरीज करून or ठेवून बाकीच्यांस बोलावणीं केलीं excepting me all others were invited.

*Note.*—The postposition सर्वें with, is used in poetry.

*Note.*—शिवाय expresses “besides” as well as “without” or “except,” while वांचून has only the latter meaning; त्यावांचून मला दुसरा कोणी नाही I have none except him; ह्या दोघांशिवाय मला आणखी दोन भाऊ आहेत I have two brothers besides these two.

*III.—Conjunctions.*

§ 294. A conjunction is a word used to connect the different parts of an extended sentence, or two affirmations; औरंगझेब बरहणपूर सोडून माळव्यांत निघून गेला, आणि मुरादास जाऊन मिळाला Aurungzebe, having left Barhanpur, went to Malwa and joined Murad; त्याची रीति बोलून चालून मनमिकाडू असे, त्यामुळे बहुधा

लोक त्यावर प्रीति करीत; परंतु कोंकणामध्ये मोठमोठे दरवडे पडले त्यांत हा सामील होता, असा त्याच्यावर व्हमा होता, he was generally liked for his pleasing address, but was suspected to have taken part in the great robberies in the Konkan.

*Note.*—Even when the conjunction appears only to connect two words, it really connects two sentences. Postpositions connect two notions; conjunctions, two propositions.

§ 295. The conjunctions are thus classified :—

1. Those which unite sentences, in form as well as in meaning, are called Copulative Conjunctions, आणि, अणखी, व, and; कीं that; ही, च, देखील, also, even; पण also, likewise, even; झणजे that is; किंबहुना nay; thus तूं लबाड काय, चोर पण आहेस you are not only a liar, but also a thief.

2. Those which join sentences together, but disconnect their meaning, are called Disjunctive Conjunctions: किंवा, अथवा, कीं, अगर or. Thus, रामानें किंवा त्याच्या भावानें हें केलें असावें Rama or his brother must have done it.

3. Those which connect sentences, but express contrariety of senses, are called Adversative Conjunctions: पण, परंतु, परि, तरी but, यद्यपि, जरी though, तरी, तथापि still. Thus, त्यामध्ये माझा कांहीं शोष नाही असें शहाजीनें खातरी पूर्वक सांगितलें तथापि तें विजापुरच्या दरबारास खरें वाटलें नाही, Shahaji assured them that he was not implicated in it, still the court of Bejapoor did not believe him; या धास्तीनें शिवाजी अतिशय घाबरला, तरी अशा विश्वासघातक शत्रूस तो शरण गेला नाही Shivaji was very much distressed by this apprehension, but he did not submit to such a treacherous enemy.

4. Those which state a reason, or purpose, are called Causative Conjunctions; कां कीं, कारण, कारण कीं because, in order that; झणून therefore, in order that; अत एव, यास्तव, या करितां therefore; आतां now, in present circumstances. Thus, तो आपला सूड उगवील अशी त्यास भीति पडली, झणून याचें मारेकरी घालून त्यास एकदम मारण्याचा हुकूम केल्या he apprehended that he would take revenge on him, and therefore he ordered him at once to be assassinated.

*Note.*—**झणून** is derived from **झणजे** to say, this being said, this being the fact. It has these senses :—

1. It has the sense of “therefore;” **त्यानें मला चिवी विली झणून म्या तोंडांत मारिलें** he abused me and therefore I slapped him in the face.

2. It has the force of a demonstrative pronoun **हें** used at the end of a sentence to make it distinct and prominent; **मीं तुझे घरीं येईन झणून झणाला** he said that he would come to your house; **आंबा झणून फार चांगलें फळ आहे** mango is a good fruit.

3. It has the sense of “called”; **इसाक झणून आब्राहामाचा पुत्र होता** there was a son of Abraham, called Isaac.

5. Those which express a condition or supposition are designated Conditional Conjunctions; **जर** if (correlative **तर** then); **जरी** although (correlative **तरी** still); **नाहींतर** otherwise, else; **झणजे** then. Thus, **तुम्ही जर बरोबर लोक आणिले तर मी भिऊन जाईन** if you should bring any people with you, I shall feel frightened.

*Note.*—**झणजे** is an ancient polite imperative form of **झणजे** to say denoting “please to say, allow, grant,” and has these senses :—

1. It expresses “that is to say,” “namely,” &c.; **अश्व झणजे घोडा** *aśva* signifies a horse.

2. It expresses “then indeed,” “that being the case”; **तुम्ही बोललां झणजे माझे कार्य होईल** should you speak, then indeed my business will be done.

6. Those which are declarative; **कीं** that; **झणून** saying, &c.

7. Those which express comparison; **पेक्षां, परीस** than.

*Note.*—**पेक्षां**, also, denotes “since,” “seeing that,” &c.; being constructed with **ज्या, ह्या, त्या**; **ज्या पेक्षां** or **पेक्षां** तुम्हीं आलां **त्या पेक्षां** or **पेक्षां** **वस्तु दिली पहिजे** I must give the thing since you have come.

#### IV.—Interjections.

§ 296. An Interjection is a word which expresses very sudden emotion of the mind, but no definite thought; **छत! मिरू** **असें झणू नये बरें** pshaw, you should not say Miru; **आहा! ती ती येत आहे** oh, there there she comes.

§ 297. Interjections are thus classified according to the emotions they express :—

1. Those expressing joy : **ओहो, आहा** oh !

2. Those expressing *approbation* : वाहवा, ठीक, भले शाबास, धन्य bravo ! excellent.

3. Those expressing *surprise* : आहा oh ; अबब, अलल, अहाहा oh.

4. Those expressing *displeasure* : (a) *contempt* : छे, छत्, छी, छी छी, धिक, फें, fie ! shame ! (b) *disgust* : इद्दा, इद्दायो, शिव, yah ! fagh ! चाहि चाहि save ! save ! mercy ! (c) *reproach* : हत्, उद्देव shame ! (d) *prohibition* : उंहं or ऊंहं no ! don't ! चुप ! hush ! (e) *indifference* : अं : umph !

5. Those used in addressing persons : masculine, अरे, रे, हे O ! fem. अगे, गे O ! अजी masc. or fem., plu., masc. or fem. अहो O !

*Note.*—अरे and रे are not respectful forms, but are frequently used in contempt or endearment : the same is true of अगे, गे, अरे माइया बाळा कां तूं असा रडतोस, O my child, why dost thou cry so ? अगे मिथे, तुझे बाळ तुला पुनः त्या सुखस्थानी भेटेल O beloved, you will see your child again in that happy land ; अरे मूर्खा तुला काय ह्मणावें O fool, what shall I say to thee ? हे is singular, but respectful ; हे देवा, तूं मला तार O God, save me. अहो which is plural is used in addressing superiors and others to whom we wish to be formally courteous ; अहो ह्यांत त्याचा दोष नाही sir, in this he is not blamable ; अहो भक्तजन देवाची स्तुति करा, O worshippers, praise God. A religious mendicant or teacher, whose religious character gives him a superiority over even kings, might say, हे राजा तुझे कल्याण असो O king, may thou be happy ; but every other person would use अहो. अजी is used familiarly, though respectfully, in addressing a man or woman. अजी महाराज आपण तें सर्व विसरलां, O sir ! you have forgotten it all.

§ 298. There are a few words in the language, which are not necessary to make up the sense of a sentence, but are sometimes inserted to fill a vacancy, or for ornament ; मीं आपला वाचीत बसेन, I will just sit reading ; मीं आपला एथून उठलों, तों आपला स्याच्या घरीं गेलों I just arose from here, and went straight to his house ; हैं तूं आणलेलें पागोटें कां ? is this indeed the turban brought by you ? कां रामराव ? आज तुझास कसें वाटतें ? well Ramrao, how do you feel to-day ? The following are a few Maráthí expletives ; आपला, का, कां कीं, मातक्यान, तें कीं नाहीं, आणि, &c. Sometimes whole sentences are thus inserted ; आणि काय सांगूं ? and what shall I say ? देव तुमचें बरें करो may God bless you, &c. Some of the

expletives have, it must be confessed, a force and meaning, which other words have not, and without which the Maráthi language would be deprived of not a little of its idiomatic vigour and grace, as is illustrated in the above sentences with **आपला** one's own.

---



## PART II.

## CHAPTER XX.

## DERIVATION.

**The Origin and Composition of the Marathí Language.**

## § 299—§ 319.

§ 299. The Hindus of the higher classes or castes are denominated Aryas (nobles, but etymologically cultivators), a name which is also given to many other races whose ancient languages, literatures, and religions are analogous to those of the Hindus. As the majority of the Aryan nations inhabit Europe and India, they are also designated Indo-European or Indo-Germanic races.

§ 300. The Indo-European races are the Greeks, the Romans, the Celts, the Teutons, the Slavones, the Persians, and the Hindus. They are descended from one common stock, and their languages coincide chiefly in regard to vocables of a purely private or domestic nature.

*Note.*—"It is precisely those words and elements which are the most primitive, the most fundamental, and the most essential parts of each language which they have in common. I mean, first, those words which express the natural relations of father, mother, &c., and kindred generally; secondly, the pronouns; thirdly, the prepositions and particles; fourthly, the words expressing number; and fifthly, the forms of inflection."—*Dr. Muir.*

§ 301. The vocables of the different Aryan languages differ in form, but their identity of origin can be easily traced. Their variations are such as can be accounted for by supposing such causes for them as "caprice, alteration of physical circumstances, differences of education, and varieties in the organs

of speech, which are peculiar to different races.” The following letters are exclusively peculiar to Sanskrit: the palatals ञ, छ, ज, झ, ञ, and ण; the linguals ट, ठ, ड, ढ, and ण; and the guttural nasal ङ. These letters are modifications of certain letters which are common to all the Indo-European dialects. Thus, च् and झ are derived from क्, ज् from ग्, the linguals from the dentals त, थ, &c., and ङ from म् or न् “in consequence of certain phonetic laws.”

§ 302. The affinity of origin between the Sanskrit and three other Aryan languages, viz., the Greek, the Latin, and the Zend, will be seen from the following table:—

Sk.	Zend.	Gr.	Lat.	Pers.
पितर	<i>patar</i>	<i>patēr</i>	<i>pater</i>	<i>padar</i> a father
मातर	<i>mātar</i>	<i>mētēr</i>	<i>mater</i>	<i>mādar</i> a mother
भ्रातर	<i>brātar</i>	<i>phratrĩa</i> (a clan)	<i>frater</i>	<i>brāthar</i> a brother
स्वसर	<i>quanhar</i>		<i>soror</i>	<i>khwāhar</i> a sister
दुहितर	<i>dughdhar thugatēr</i>			<i>dukhtar</i> a daughter
नप्तर् नपात्	} <i>napa</i>	<i>anepsios</i>	<i>nepos</i>	{ a grandson, cousin
जामातर				
जामातर	<i>zāmātar</i>	<i>gambros</i>	<i>gener</i>	<i>dīmād</i> a son-in-law
श्वशुर	<i>qasūra</i>	<i>hekuros</i>	<i>socer</i>	<i>khusra</i> a father-in-law
वीर		<i>hērōs</i>	<i>vir</i>	a hero, man
पति	<i>paiti</i>	<i>posis</i>	<i>potis</i>	{ a lord, husband, able
अन्		<i>anemos</i>	<i>animus</i>	wind, mind
अक्षि	<i>aspi</i>	<i>ops, okos</i>	<i>oculus</i>	an eye
पद् or पाद्	<i>pādth</i>	<i>pous, podos</i>	<i>pes, pedis</i>	<i>pá</i> a foot
देव	<i>daeva</i>	<i>theos</i>	<i>deus</i>	a god
नक्तम्		<i>nukta</i>	<i>noctem</i>	night
स्तार, तारा	<i>stare</i>	<i>aster</i>	<i>astrum</i>	a star
सम्	<i>ham</i>	<i>sun</i>	<i>con</i>	with
उपरि	<i>upairi</i>	<i>huper</i>	<i>super</i>	<i>bar</i> above

Sk.	Zend.	Gr.	Lat.	Pers.	
प्र	<i>fra</i>	<i>pro</i>	<i>pro</i>		before
नूनम्	<i>nu</i>	<i>nun</i>	<i>nunc</i>		now
द्वि	<i>dva</i>	<i>duo</i>	<i>duo</i>	<i>do</i>	two
सप्तन्	<i>haptan</i>	<i>hepta</i>	<i>septem</i>	<i>haft</i>	seven
प्रथमः	<i>fratemo</i>	<i>protos</i>	<i>primus</i>		first
द्विज	<i>bis</i>	<i>dis</i>	<i>bis</i>		twice
दा, ददामि	<i>dadhāmi</i>	<i>didōmi</i>	<i>do</i>	<i>dādan</i>	to give
भर	<i>bar</i>	<i>pherō</i>	<i>fero</i>	<i>burdan</i>	to bear
जन्	<i>zan</i>	<i>gennao</i>	<i>gigno</i>	<i>zādan</i>	to beget
भू	<i>bu</i>	<i>phuō</i>	<i>fui</i>	<i>būdan</i>	to be
मम		<i>mnaomai</i>	<i>memini</i>		I think

§ 303. Sanskrit is regarded as the oldest of the Aryan languages, and exists in its primitive form in the Vedas, the oldest literary books of the Hindus. It continued as the literary as well as the popular language of the Hindu Aryans, who were emigrants from Central Asia, up to about 900 B.C., after which it ceased to be their vernacular, although it continued to be sedulously cultivated for all the higher purposes of literature and religion. For popular purposes the Aryans used several new dialects which had sprung up among them by a mixture of their own language with those of the aborigines among whom they had settled. The popular dialects were denominated *Prākṛit*.

*Note.*—"The word *prākṛita* came from *prakṛiti* (procreative) 'nature' and means 'derived,' the several *Prākṛita* dialects being regarded as derivatives of Sanskrit either directly or mediately. The original language from which any other springs is called *prakṛiti*, or sound. Thus Hema Chundra says, 'Prākṛit has its origin in Sanskrit; that which is derived, or comes from the latter, is called *Prākṛita*.' The expressions Sanskrit and Prākṛit are opposed to each other in another sense, when the former word denotes men of cultivated minds, and the latter those who are uncultivated. The term *Prākṛit* is therefore also applied to vulgar and provincial forms of speech."—*Lassen*.

*Note.*—In the Sanskrit dramas that are extant, the women and servants are represented as conversing in the *Prākṛit*, while the priests

the kings, and other persons of rank and education in the Sanskrit. The changes which Sanskrit vocables, as well as inflections, have undergone in the Prākṛit, are such as would be effected by illiterate people using the learned language. "Thus, *stri* became *īstri*, *rakṣa* became *rukṣa*, and *kshatriya* became *khatṛiya*, *khittia*, or *chhattaya*."

§ 304. Vararuchi, the author of the oldest and most authoritative grammar of the Prākṛits, mentions four dialects, among which he assigns the foremost place to Mahārāshṭrī, the immediate source of Marāṭhī. It is *par excellence* the Prākṛit, and he devotes to it nine chapters out of the twelve into which his book is divided.

§ 305. The four Prākṛit dialects mentioned by Vararuchi are distinguished by the names of the provinces in which they are said to have flourished. The *Mahārāstri* was current in Maharashtra; the *Māgadhi*, in Magadha, the modern Bahar; the *Śauraseni* in Śūrasena, the region round about Mathura; and the *Paiśāchi* was the language of the Piśāchas, barbarous hill-tribes.

§ 306. Sanskrit words underwent the following changes in the Prākṛits :—

*I.—The Vowel Changes.*

§ 307. 1. The Prākṛits usually retain all the vowels except क, ऋ, लृ, ए and औ.

(a) ऋ is changed to रि, as ऋण a debt, Pr. रिण, M. रीण; but if the ऋ is combined with a consonant, it is changed to अ, इ or उ; thus, Sk. तृण grass, Pr. तण, M. तन; Sk. दृष्टि sight, Pr. दिष्टी, M. दीष्ट; Sk. ऋतु season, Pr. उतू.

(b) ऐ becomes ए or अइ, rarely इ or ई; Sk. कैलास, Pr. केलासो; Sk. दैत्य a demon, Pr. दइचो; Sk. दैव fate, Pr. दइव or देव्वं, M. देव; सैन्धव produced in Sindh, Pr. सिंधव; Sk. धैर्य firmness, Pr. धीर, M. धीर.

(c) औ is changed to ओ or अउ; sometimes to उ; Sk. यौवनम् youth, Pr. जोवणं, M. ज्वान; Sk. पौर a citizen, Pr. पउरो, M. पवार; Sk. कौशल welfare, Pr. कौसल or कोसल, M. कुशळ.

2. अ is sometimes changed to इ, ए and ओ:

(a) Sk. पक्क cooked, Pr. पिक्क, M. पिक्के, ripe.

Sk. व्यजनं afar, Pr. विजणो, M. विजणा.

Sk. अंगारः a live coal, Pr. इंगलो, M. इंगळ or इंगोल.

(b) Sk. शय्या a bed, Pr. सेज्जा, M. शेज.

Sk. वल्ली a creeper, Pr. वेल्ली, M. वेल.

(c) The अ becomes ओ when followed by व ; Sk. लवणं salt, Pr. लोणं, M. लोण saltness in a soil.

3. A long vowel followed by a double letter is shortened :—

Sk. मार्गः a way, Pr. मग्गो, M. माग a trace, track.

Sk. दीर्घः long, Pr. दिग्घो.

Sk. पूर्व, Pr. पुव्व.

*Note.*—Sometimes the long vowel is retained, and the conjunct simplified ; Sk. ईश्वरः a lord, Pr. इस्सरो or ईसरो.

4. A short vowel followed by a conjunct is sometimes lengthened, and the conjunct simplified ; Sk. जिह्वा a tongue, Pr. जीहा, M. जीभ.

5. The short vowels इ and उ, followed by conjuncts, are usually changed ए and ओ respectively, retaining the conjuncts :—

Sk. पिण्डः a lump	Pr. पेंडं	M. पेंड
Sk. सिन्दूरः red lead	Pr. सिं or सेंदूरं	M. शेदूर
Sk. मुण्डं the face	Pr. तोडं	M. तोंड
Sk. मुक्ता a pearl	Pr. मोत्ता	M. मोतीं

## II.—The Simple Consonants.

§ 308. 6. The single consonants श, ष, न, and य are usually changed in the Prākritis : for the two sibilants स is substituted, ण for न, and ज for य :—

Sk. शब्दः a sound	Pr. सब्धो	M. साद
Sk. षट्ठः a eunuch	Pr. संढो	
Sk. नदी a river	Pr. णई	

Sk. यशस glory	Pr. जसो	
Sk. यक्षः a demi-god	Pr. जाकवो	M. जख्ख exceedingly old and infirm.

7. The aspirates are changed to ह :—

Sk. सखी a female friend	Pr. सही	M. सई a name of a woman
Sk. कथनं a saying	Pr. कहणं	M. कहाणी a story
Sk. साधु a merchant	Pr. साहु	M. शाहू
Sk. भू to be	Pr. हो	M. हो become thou

8. The consonants क्, ग्, च्, ज्, त्, द्, प्, ब्, व्, and य्, if medial, are often elided :—

Sk. मुकुलः a bed	Pr. मडलो	M. माळ an elevated plain
Sk. सूची a needle	Pr. सूई	M. सुई
Sk. गजः an elephant	Pr. गओ	
Sk. गदा a club	Pr. गआ	
Sk. विपुलः large	Pr. विउलं	
Sk. जीव life	Pr. जीअ	

9. र is sometimes changed to ल :—

Sk. हरिद्रा turmeric	Pr. हलहा	M. हळद
Sk. अंगुरि a finger	Pr. अंगुली	M. आंगूळ
Sk. अंगार a charcoal	Pr. इंगालो	M. इंगळ

10. The dentals are changed to the cerebrals :—

Sk. अस्थि a bone	Pr. अहि	M. हाड
Sk. ग्रन्थिः a knot	Pr. गण्डि	M. गांड
Sk. धक्क to shake	Pr. दक्क	M. दकलणें
Sk. दण्डः a staff	Pr. डण्ड	M. दांड

*Note.*—In the Prākṛit the cerebrals have obtained great supremacy, and have frequently supplanted the other letters. “With regard to the nasal, the substitution of ण् for न् is universal.”—*Bopp.*

*Note.*—The dental द् is sometimes changed to ज् or ल् ; as, Sk. अद्य to-day, Pr. अज्ज, M. आज ; Sk. मृद् to grind, Pr. मल, M. मळणें.

11. The visarga at the end of Sanskrit words is invariably changed to ओ; as Sk. मार्गः a way, Pr. मग्गो, माग a track.

III.—*The Compound Consonants.*

§ 309. The Compound Consonants are reduced to letters of the same class, according to the following rules:—

12. (a) क्क is substituted for the conjuncts क्य, क्क, कै, क्क, क्क.

कख for क्ष, त्क, स्क, त्व, स्ख.

ख for च्य, चै.

त्त for त्र, त्व, तै.

प्प for स, प्र, प, त्प, ह, प्य.

13. (b) When a sibilant is combined with a strong letter, the sibilant is changed to an aspirate of the class of the strong letter, or to some other strong letter of corresponding sound; as Sk. कुक्षि belly, Pr. कुच्छी, M. कूस side of the body; Sk. क्षेत्र a field, Pr. छेत, M. शेत; Sk. पुष्कर a pond, Pr. पोक्करो, M. पोखरण.

14. (c) Of two dissimilar strong letters, the last displaces the first:—

त्क = क्क

ब्ज = ज्ज

क्क or प्त = त

ग्द or ब्द = द्द

क्प or त्प = प्प

15. (d) The sibilants, combined with the weak letters, retain a place in the modified conjunct; दम, दय, धम, ध्य, भ, भ्य, स, &c. = स्य

16. (e) The weak letter in conjunction with श is sometimes changed to the anusvár, and श to स —

Sk. अश्रु a tear, Pr. अश्रु, M. आश्रु

Sk. स्पर्श a touch, Pr. फनसो, M. आफडणें

§ 310. We give below a few additional words to illustrate the above changes :—

Sanskrit.	Prākrit.	Maráthí.
आर्ये respectable	अज्जे	अजी, जी
अद्य to-day	अज्ज	आज
कार्ये, कर्म work	कज्ज, कम्मो	काज, काम
राज्यं kingdom	रज्ज	राज, राज्य
कर्णः an ear	कर्णो	कान
हस्तः a hand	हत्यो	हात
वधि curds	वही	वहीं
कुम्भकारः a potter	कुम्भारो	कुम्भार
श्रेष्ठी superior, banker	सेठ्ठि	सेठ
शुष्क dry	सुकख	सुका
बाहिर outside	बाहिर	बाहेर
बलीवर्षाः oxen	बइल्ला	बैल
स्तम्भः a pillar	खम्भो	खाम्ब
देवालयः a temple	देऊलु	देऊळ
स्थानं a place	ठाण	ठाण
हरिद्रा turmeric	हलद्दा	हळद
बीजं seed	विअ	बीं, बीज
विद्युत् lightning	विज्जू	वीज
पुस्तकम् a book	पोथो	पोथी
भक्तं rice	भत्तं	भात
भगिनी a sister	बहिणि	बहीण
अंधकारः darkness	अंधआर	अंधार
आत्मा self, <i>nom. sing.</i>	आपा, अप्पा	आपा a father
आत्मानम् self, <i>acc. plu.</i>	अप्पाण	आपण
यः who	जो	जो
वदति to speak	वोल्ई	बोलतो
पक्वं ripe	पिक्क	पिकलें

§ 311. Not only Sanskrit words but the inflections also underwent changes in the Prākrit :—



## Declension of the noun बुद्ध Buddha.

*Singular.**Plural.*

Sanskrit.	Prākrit.	Sanskrit.	Prākrit.
1. बुद्धः	बुद्धो	बुद्धाः	बुद्धा or छे
2. बुद्धम्	बुद्धं	बुद्धान्	बुद्धा
3. बुद्धेन	बुद्धेण	बुद्धैः	बुद्धेहि
4. बुद्धाय	{ Same as the 6th Case.	{ बुद्धेभ्यः	{ Same as the 6th Case.
5. बुद्धान्	बुद्धासो	बुद्धेभ्यः	बुद्धाहितो or सुंतो
6. बुद्धस्य	बुद्धस्स	बुद्धानाम्	बुद्धानं
7. बुद्धे	बुद्धे, or बुद्धम्भि	बुद्धेषु	बुद्धेसु

## Conjugation of the verb हस् to laugh.

## ACTIVE CONJUGATION.

*Present Tense.**Singular.**Plural.*

Sanskrit.	Prākrit.	Sanskrit.	Prākrit.
1. हसामि	हसामि	हसामः	हसामी-सु
2. हससि	हससि	हसथ	हसह-स्था
3. हसति	हसदि-इ	हसन्ति	हसन्ति

## IMPERATIVE MOOD.

1. हसानि	हससु	हसाम	हसामी
2. हस	हस-सु	हसत	हसह
3. हसन्तु	हसदु-उ	हसन्तु	हसन्तु

## INFINITIVE.

Sk. तुम्, Pr. तुं or हुं.

## PARTICIPLES.

Sk. त्वा, Pr. तूण or ऊण ; Sk. अंत, Pr. अंत or एंत.

*Note.*—The Prākrit languages bear a strong resemblance to the modern European dialects which are derived from Latin, and which have superseded it as a popular language. The Italian, which is at present spoken in the old home of Latin, is exactly similar, in respect of its derivation, to the Prākrit, and we shall give the following comparative table by way of illustration :—

Latin.	Italian.	Sanskrit.	Prākrit.
perfectus	perfetto	muktas	mutto
dictus	detto	yuktas	jutto
fructus	frutto	bhaktas	bhatto
ruptus	rotto	uptas	utto
planctus	pianto	viklavas	vikkavo

*Present Tense.*

Latin.	Italian.	Sanskrit.	Prākrit.
1. vendo	vendo	hasāmi	hasāmi
2. vendis	vendi	hasasi	hasasi
3. vendit	vende	hasati	hasadi
1. vendimus	vendiamo	hasāmāh	hasamo
2. venditis	vendete	hasatha	hasaha
3. vendunt	vendono	hasanti	hasanti

§ 312. The Sanskrit, as well as the Prākrit, contains certain words which are of a peculiar nature, and are designated देशज country-born by the Indian grammarians, and they have descended into Marāthī from those languages. A few of these words (which however are not found in Sanskrit) are the following :—

Pr. बप्प a father, M. बाप (Sk. पिता)

Pr. पोद or पोह a belly, M. पेट (Sk. उदर)

Pr. छिनालिआ a harlot, M. छिनाल or शिंदळ (Sk. पुंश्चली)

Pr. खुण्ट a peg, M. खुंटा (Sk. स्तंभः)

Pr. थरतरेदि to tremble, M. थरथरणें (Sk. प्रकंपनं)

Pr. डुब्बंत to sink, M. डुबणें (Sk. मज्जंतम्)

Pr. दक्केहि to cover or shut, M. दांकणें or झांकणें (Sk. पिधत्त)

Pr. घडाब to fabricate, M. घडणें (Sk. कारय)

Pr. वढूमि to draw, M. ओढणें (Sk. कर्षामि)

Pr. घोह gulp, M. घोटणें (Sk. पिब)

Pr. सिल्लि a shell, M. शिंपी (Sk. शुक्ति)

*Note*.—"The Brahmans scattered through all the different provinces of Hindustan, no doubt, adopted many of the words of the languages of the tribes among whom they resided, and introduced them into the sacred tongue."—*Stevenson*. "How could the Aryan people have spread itself over the whole of India, without adopting very much from the aboriginal population which they found there, and which had submitted to them partly in a peaceable manner, and partly under compulsion, and yet even to this day only imperfectly?" "Where peoples speaking different languages live in constant mutual intercourse, traffic or fight with one another, suffer and enjoy together, they take over much from each other without examination, and this process must have gone on in their earliest times, when their mutual relations were still of a naïf character."—*Dr. H. Gundert*.

§ 313. Besides Maráthí, the following are the principal modern vernaculars derived from the Prákrit dialects:—*Gujarâti, Sindhi, Panjâbi, Hindi, Bengalli, and Oriya*.

§ 314. The Prákrit, that is the immediate source of Maráthí, has undergone the following changes in the languages:—

1. In Prákrit the different letters of a Sanskrit conjunct are changed to the same classes, but in Maráthí one of the letters of the conjunct is omitted, and its preceding vowel is engthened:—

Sk. निद्रा sleep	Pr. निद्वा	M. नीज
Sk. दुग्धं milk	Pr. दुद्धं	M. दूध
Sk. पक्षः a wing	Pr. पक्खो	M. पाख
Sk. हस्तः a hand	Pr. हत्थे	M. हात
Sk. सूत्रं thread	Pr. सत्तं	M. सूत
Sk. प्राघूर्णः a guest	Pr. पाहुणो	M. पाहुणा
Sk. कोष्टं a granary	Pr. कोढं	M. कोठा

2. Sometimes the compound letter is dissolved in Maráthí, and अ, इ, or उ is inserted:—

Sk. भक्तः a devotee	Pr. भक्त्तो	M. भगत
Sk. रक्तं blood	Pr. रत्तं	M. रगत
Sk. ग्रहणं an eclipse		M. गिराण
Sk. लग्नं a wedding		M. लग्नीन
Sk. वर्षं a year		M. वरीस

3. In Maráthí the hiatus of the Prákrit is often avoided :—

Sk. खादन् eating	Pr. खाअणं	M. खानें
Sk. रुदन् crying	Pr. रूअणं	M. रडणें
Sk. राजा a king	Pr. राआ	M. राव
Sk. द्विगुणं two-fold	Pr. दुउणो	M. वूण
Sk. हृदयं a heart	Pr. हिअअं	M. हिदया

4. The visarga, which in Prákrit is changed to ओ, is either dropped in Maráthí, or changed to आ:—

Sk. घोटकः a horse	Pr. घोडओ	M. घोडा
Sk. घर्मे perspiration	Pr. घर्मो	M. घाम
Sk. गर्भः pith	Pr. गर्भो	M. गाभा

*Note.*—In Maráthí the Prákrit ओ is retained in two pronouns, जो who (Sk. यः, Pr. यो) and तौ that or he (Sk. सः).

5. The sibilants and ह, when forming the first member of a compound, or the last letter of a word, sometimes affect the initial consonant :—

Sk. पुष्पं a flower		M. फूल
Sk. बाष्पं a vapour	Pr. वप्फो	M. वाफ
Sk. पनसः the jacktree	Pr. फणसो	M. फणस
Sk. महिषी a buffalo		M. भैंस or ह्यैस

6. The initial vowels of the Sanskrit prefixes are elided in Maráthí :—

Sk. अभ्यञ्जनं anointing		M. भिजणें to be wet
Sk. अवस्थानं abode		M. वठाण a room
Sk. अरघट a well-wheel		M. रहाट
Sk. अरण्यं a forest	Pr. रणं	M. रान

§ 315. Though Maráthí is mainly derived from Sanskrit, through the medium of Prákrit, there are several other languages which contribute their quota of very useful vocables to it. We shall classify below the various elements which enter into the composition of Maráthí.

§ 316. The component elements of Maráthí may be divided into *two* general classes, viz. 1st, the *Sanskritic*, and 2ndly, the *Non-Sanskritic*. These two classes are sub-divided into more particular classes, in the following manner:—

1. The Sanskrit element is of *two* kinds, viz. the *Tatsama* (तत्सम) and the *Tadbháva* (तद्भाव). The former word literally signifies “like that,” *i.e.* like the Sanskrit, and comprehends pure Sanskrit words; and the latter word means “that which is derived from it,” *i.e.* Sanskrit, and indicates words derived from Sanskrit by a change of form.

2. The Non-Sanskritic element is of three kinds, and the three classes of words are of the following description:—

(1) The *Deśí* or *Deśaj*, *i.e.* indigenous words, and they are those words which have been introduced into the language from the dialects of the aborigines.

*Note.*—“The *Deśaj* element claims almost all the words beginning with the cerebral letters, which, as initials, were probably not originally in use in the Sanskrit, almost all the words beginning with the letter *jh*.”—*Dr. John Wilson*.

(2) The *Imitative Particles* (अनुकरणवाचक शब्द), or words, both simple and reduplicated, which have been produced by the Maráthas themselves, in imitation of sounds, real or imaginary. Thus, *simple* कट, imitative of a sharp sound; the *duplicative* कटकट a brawl.

*Note.*—The imitative particles are so numerous in the Maráthí language, and the words derived from them so multiform, that it would be possible to construct a *complete form of speech exclusively of them*. And if the legitimate mode of prosecuting enquiry into the origin of old and fully developed languages is to study them in the light of the modern languages, especially of those which are actually in the process of formation, or whose process of formation can be clearly traced, shall we not seriously consider if every language may not have *originally descended from the humble imitative particles which seem to satisfy completely the wants of savages and illiterate men?*

The action of the human mind is uniform; men reason now as they reasoned in times past. The philosophies, dramas, histories and my-

thologies indicate absolute oneness of the human thought and feeling in the rudimentary or general form. And the study of the etymology of words is a powerful evidence that men conceived of objects and gave them descriptive names in most cases in exactly the same way over the whole face of the world. Why may we not suppose that men first called objects by *audible names or sounds, in imitation of sounds which they actually heard, or fancied they heard*, as is done to this day by savages and half-civilized people. "I believe," says Leibnitz, "that languages are the best mirror of the human mind, and that an exact analysis of the signification [and forms] of words would make us better acquainted than anything else with the operations of the understanding." Words, as sounds, are "statues in sound"—representations in and by sound of our notions, as pictures hewn in stone. The first conceptions formed of things—whether objects or actions—*by the sound*, actually belonging to them, or, by analogy, imagined to belong to them, gave rise to the names, *as sounds*, by which they are called.

*Note.*—And, indeed, if the radical forms of words in the oldest languages be closely examined, there will be found not a few words which can be traced to imitative particles, and we shall subjoin a few such radical forms from Sanskrit :—

Sk. कास् to cough	M. खोकणें
Sk. कुद् to bend	M. कुटका
Sk. खन् to dig	M. खणणें
Sk. गद् to speak	M. equiv. गद्गद्णें
Sk. चम् to eat	M. चावणें
Sk. तन् to pull	M. ताणणें
Sk. बुद् to break	M. तुडणें to break
Sk. त्वर् to hurry	M. equiv. तुरतुर
Sk. हर to fear	M. & H. डर
Sk. दह् to burn	M. दाहणें
Sk. दुल् to shake	M. डोलणें
Sk. धक् to destroy	M. दकलणें
Sk. लद् to babble	M. equiv. लडलडणें
Sk. लल् to babble, to play	M. equiv. ललकारणें
Sk. लङ् to put out the tongue, to play,	M. लाडका

3. *Anyā-deśī* words, or words borrowed from the languages of the inhabitants of Arabia, Persia, China, England, &c., settled in the country.

§ 317. These five classes of words have become a prolific source of new and multiform derivatives, swelling the Marāṭhī vocabulary to upwards of sixty thousand words, and have thus risen to the rank of Roots. We have styled them MARATHI Roots in this grammar.

*Obs.*—Maráthí, as regards its vocabulary, is more copious than Prákrit, and lays claim to a more vigorous idiomatic phraseology than Sanskrit, while its perennial source of the imitative particles, in which it fondly revels, gives it a character of vitality and picturesqueness which it is impossible to find in equal degree in any of the other living languages of the world.

§ 318. We will cite a few examples to illustrate the derivation of Maráthí words from what we have denominated *Maráthí Roots*.

*Note.*—The Sanskrit, Arabic, Persian, and various other words which we have denominated *Maráthí Roots*, are, in their turn, derived from simpler forms or roots, which often are, chiefly as regards the Indo-Germanic languages, of a monosyllabic character. They are “the elements of speech which existed prior to the whole development of the means of grammatical distinction, before the growth of inflection, before the separation of the parts of speech.”—*Whitney*. “All roots are monosyllabic; all polysyllabic roots are either reduplicated forms of the root, or prepositions grown up with them; जागृ to wake; अवधीर् to despise = अव + धीर्. A monosyllable may be composed of the simple vowel and consonant, or several consonants combined; as गा to go; स्था to stand. A single vowel can express a verbal idea; as इ to go.”—*Bopp*.

“By the annexation of syllables to these roots, substantives and adjectives are derived. There are, however, a few roots, feminine abstracts which in their pure forms are *used* as words, and declined with the case-terminations; these are भी fear, युद्घ contest, सुद् joy.”—*Bopp*.

### 1. MARÁTHÍ ROOTS OF THE TATSAMA CLASS.

Root Sk. नट a dancer, a tribe of jugglers (Sk. root. नट् to strut).

#### *Derivatives.*

*Nouns*: नटबाज a swaggerer, a beau; नटबाजी swaggering; नटवा a rope-dancer; नटवी an actress, a strut; नटाई roguishness; नटीण an actress; नटुवा a dancer.

*Adjectives*: नटखट roguish; नटबाट rascally.

*Verbs*: नटणें to dress finely; नटविणें to deck out finely.

*Adverbs*: नटून थटून pompously.

*Phrases*: नटमाजी नेटकी जाया an attractive, but an unreal object; literally, the guise of a lovely woman as assumed by a male actor.

## 2. OF THE TADBHÁVA CLASS.

Root बोल (ब्र) to speak (Sk. ब्रू to speak).

*Derivatives.*

*Nouns* : बोल a word ; बोलणें speaking ; बोलवा, बोलवाय popular talk ; बोलाचाली conversation ; बोलवणें invitation ; बोली a language ; अबोला reserve.

*Adjectives* : बोलका eloquent ; बोलगडा loquacious ; बोलता that speaks.

*Verbs* : बोलणें to speak ; बोलाविणें to call.

## 3. OF THE DESAJ CLASS.

(1) Root ओढ (ऑ) to draw (derived through the Pr. वदमि).

*Derivatives.*

*Noun* : ओढ a pull, a tendency ; ओढकार a hauler ; ओढकाठी the draw pole ; ओढगस्ती straitened circumstances ; ओढण a heavy pull, a traditional custom ; ओढणबाकी the balance due carried forward ; ओढणशिलक balance in hand brought up ; ओढणी a shawl drawn over the head and shoulders ; ओढद्वारा the draw-string of a purse ; ओढव heavy draught ; ओढपट्टी the pin which confines the beam of a loom ; ओढव the inclined plane at a draw-well ; ओढवण the dry bed of a mountain torrent ; ओढा a stay, a brook ; ओढाओढ a general and violent pulling and hauling ; ओढा खोडा a comprehensive term for brooks and streams ; ओढाताण or ओढाटाण a pulling about violently or rudely ; ओढामाणकी or ओढामाणक्या *f. plu.*, hanging or holding back affectedly ; ओढावण or ओढावण a kind of a drag-carriage ; ओढाळकी ओढाळगिरी or ओढाळी the roaming about of a bullock, that is ओढाळ ; ओढील or ळ the two ends of a female garment tied round the waist ; ओढें an act of revenge or requital of evil ; ओढया जगन्नाथ an image of जगन्नाथ (of Puri), said to have been drawn out of the sea.



*Adjective* : ओढक that haggles, insists upon obstinately ; ओढगस्त that is in straitened circumstances ; ओढाळ that is ever breaking loose from the fold ; ओढिस्त that is in distressed circumstances ; ओढीक that draws well, embarrassed in circumstances ; ओढव a gross term for a step-child.

*Verb* : ओढणें to pull, to hang or hold back ; ओढवणें to tend impulsively ; ओढविणें to stretch out (the hand, &c.) upon or towards.

*Adverb* : ओढून ताणून forcibly, not naturally.

*Phrase* : ओढून चंद्रबळ forced, far-fetched ; ओढून आपणें to draw one's self up haughtily ; ओढून बळका करणें to outwit one's self ; वरून ओढून दाकणें to give a smattering or superficial knowledge of, &c.

(2) Root डोळा an eye (*not* derived from the Prákrit).

#### *Derivatives.*

*Noun* : डोळडांपणें a blind for the eyes ; डोळफोडी the name of a bird ; डोऱू a hole ; डोऱूक head of a fish ; डोळेझांक connivance ; डोळेझांकपी a play ; डोळेझांपणी a blind for the eyes (of a bullock) ; डोळेफोड narrow inspection ; डोळेभेद the parting look, a hurried interview ; डोळमोड working.

*Adjective* : डोळस having sight ; डोळे फुटका that has lost his sight ; डोळफोड that pains the eyes ; डोळमिचका that blinks.

*Adverb* : डोळे उजेडी in the dusk of the evening ; डोळबाहेलत or तां within one's own experience ; डोळ्यां मार्गे in the absence of.

*Phrase* : डोळ्यांचा अंधार करणें to err against light.

#### 4. OF THE CLASS OF THE IMITATIVE PARTICLES.

Root बुळबुळ imitation of light showering.

#### *Derivatives.*

*Nouns* : बुळक-बुळकी a loose stool ; बुळकंडी, -कांडी or -कुंडी a stream from a slit receptacle ; बुळका a porpoise ; बुळबुळ greasi-

ness, drizzling ; बुलबुल्लाट greasiness ; बुलबुली a particular plant ; बुलबुलीत greasiness ; बुली a term at cards.

*Adjective* : बुलका lubricous, slack ; बुलबुलीत oily ; बुला impotent.

*Verb* : बुलकणें to slip suddenly ; बुलबुलणें to crawl about ; बुलबुलाविणें to besmear with grease.

*Adverb* : बुलबुल or कां continually dripping.

## 5. OF THE ANYA-DEŚAJ CLASS.

Root Ar. नाल a horse-shoe.

*Derivatives.*

नालकरी *m.*, नालबंद a shoer of horses ; नालकी *f.*, a sort of palkhi ; नालडबा *m.*, a set of horse-shoes ; नालबंदी *f.*, the price for shoeing a horse ; नालमेख a horse-shoe nail ; नालसाहेब a familiar term for the bearer of a particular pole in the Mohurram.

Root Pers. मिजाज temper, fastidiousness.

*Derivatives.*

*Adjective* : मिजाजी—शी, मिजाजखोर fastidious.

§ 319. The various elements which enter into the composition of Maráṭhī have each its peculiar use. The Imitative Particles and the Deśaj words occur chiefly in the speech of the lower classes, and give their thoughts and feelings a bodily form and expression. The *Tadbhāvas* are employed by the higher classes for all popular purposes, while the *Tatsamas* enter copiously into their formal and learned discourse. The *Anyā-Deśī* languages (the Arabic and Persian, through the Urdu) contribute a large number of valuable vocables relating to the arts and institutions of civilized life, and impart to the language into which they are incorporated, singular life and energy. When a formal discourse of a secular nature is to be sustained with courtesy and dignity, or a manly passion to be expressed with vehemence, Urdu words and phrases are

freely used by the Maráthís. It is no exaggeration to say that Urdu is pre-eminently a kingly language. Its phraseology has a dignity and a majesty, and, withal, a fire and energy that no other Indian vernacular possesses. Born and cradled in the camp, it has always continued to be the language of the Court and the camp, communicating its manly force and vigour to every language it has come in contact with. The English is inspiring a new moral life into Maráthí, and contributing to it some new useful words.

*Note.*—"Although the stuff and backbone of these seven (modern Indian languages) languages is pure Indo-Germanic, yet we must not ignore or underrate the influence which Arabic vocables have exercised. This influence began in Sindh so early as Muhammad Kassim's conquest of that country in the early part of the eighth century." "Mohammad of Ghazni's numerous expeditions extended the knowledge of the general language of the Mussalmans to all Western India in the eleventh century, and by the middle of the thirteenth, Arabic words were heard in almost every city and town."—*Beames*.

*Note.*—1. When two or more synonymous words derived from different sources exist in the language, they usually *differ in meaning*. The *Tatsama* is used when a thing is spoken of in an indefinite way or described as large and dignified the *Tadbháva* and the *Desaj* express an idea in a particular and; popular form, and the *Anyá-Desi* (Urdu, Arabic and Persian) in a forcible, and not unfrequently, in an offensive form :—

(1) *Tat.* सर्प a snake, *Prak.* सप्पो, *M.* साप.—The *Tadbháva* means a serpent generally, except नाग the cobra, but the *Tatsama* सर्प denotes a large and terrible reptile of the serpent tribe.

(2) *Tat.* मार्ग a way, *Prak.* मग्गो, *M.* माग a track, trace, *Urdu* रस्ता a road.—The *Tatsama* मार्ग is confined to learned discourse, while the popular current form in the language is the Urdu रस्ता. There is, therefore, no necessity for a separate *Tadbháva* derivation from मार्ग in the sense of "a way" for common use. The *Tadbháva* मार्ग is, consequently, never used in Maráthí in that sense, but that of (1) a trace, track ; (2) channel to conduct water ; and (3) a loom.

(3) *Desaj* पागोटें a turban ; *Urdu* पगडी.—Now while पागोटें means a turban generally, पगडी denotes a particular kind of turban, employed chiefly in phrases denoting vanity or conceit. Thus पगडी फेंकणें to cock the turban with an air, whereas पागोटें घालणें is simply to wear a turban ; so also पगडी घेणें is "to eclipse an eminent person by one's superior merit." Equivalent expressions with पागोटें are never used, and would be quite tame.

(4) *Tat.* स्वभाव disposition, *Anyā-Des j* (Persian) मिजास.—The *Tatsamī* is commonly used to denote temperament or disposition, and मिजास expresses fastidiousness as well as arrogance; मिजास बादशहाची आणि अवलाह भडभुजाची he has the airs of a prince, but is the offspring of a rustic (*lit.* of a grain parcher).

*Obs.*—It is usually Persian words, and not Arabic, which have an exaggerated or offensive meaning in Marāthī. Thus the Persian word मिजास a temper, disposition, conveys an offensive sense, while the Arabic equivalent तब्यत्, also occurring in the language, is quite as good as the Sanskrit स्वभाव; and in the provinces where Arabic words are used, the Sanskrit equivalents are not so common.

*Obs.*—Urdu (Arabic and Persian) words are, however, never used to express domestic relations or feelings; it is chiefly the *Tadbhāvas* that are so employed. Urdu words are generally used in reference to unlawful love, and they characterise the language of amorous poetry.

*Note.*—2. When two *Tadbhāva* synonyms somewhat differ in form, the less corrupted form expresses a sense more analogous to the classical root than the other, and *vice versā*. Thus, for instance, देवर्षि a divine sage or Vaidik Rishi is a *Tatsama*, and देवरुषी and देवलशी are two *Tadbhāvas* derived from it. देवलशी is more altered in form than देवरुषी, and the former has a more offensive sense than the latter. देवरुषी is a dealer with gods, and देवलशी a dealer with devils.

*Note.*—3. What is true of words is true also of the *inflections*. Some Marāthī case-endings are derived from Sanskrit inflections, and some from Marāthī words. Of the inflections derived from Sanskrit, some exist in a more, and some others in a less, corrupted form. Thus the dative स is derived from the Sanskrit स्य, while the dative ल is from the Marāthī word लागी. Further, the genitive चा, which, like the dative स, is derived from the Sanskrit स्य, is more altered in form than स :—

(1) Of the two dative terminations, the one which is more like its Sanskrit origin is less definite and pointed in sense than that derived from a pure Marāthī word; नू दिवसास or दिवसाचा (चा = स्य) ये come in the day time, but दोहोला ये come at two o'clock.

(2) Of the two derivatives from the Sanskrit स्य, स, which is more analogous to it, is less pointed and emphatic than चा. Both स and चा are employed to denote the adverbial relation of time, but चा is used when *attention is to be specially called to the particular circumstance of time*; नू रात्रीचा कोठें जातोस where do you go *at night*? नू काल रात्रीस कोठें होतास where were you *last night*? The locative ई being immediately derived like स, from a Sanskrit inflection, agrees with स in use; नू काल रात्रीं or रात्रीस कोठें होतास where were you *last night*?

## CHAPTER XXI.

## THE PRINCIPLES OF MARÁTHÍ DERIVATION.

## § 320—§ 349.

§ 320. All the Maráthí words which cannot be traced to a simpler form in the language, no matter what be the original language from which they are derived, whether Sanskrit, Prá-krit, Arabic, Persian, or English, may be denominated Maráthí roots. (§ 317)

§ 321. New words are formed from the Maráthí roots in the following seven ways :—

(1) By modifying the radical vowels or consonants : बांधणें to bind ; बांध a dam ; बांधा a shape ; डोळा an eye ; डोळू an eyelet or a little hole ; पडणें to fall ; पाडणें to fell ; फाडणें to tear (*intrans.*) ; फाडणें to tear (*trans.*)

(2) By modifying both the radical vowels and consonants : सुटणें to get loose, unloose ; सोडणें to loose.

(3) By joining letters or particles either before or after a word : तुडणें to break ; अ + तूट = अतूट unbroken ; राग anger ; राग + ईट = रागीट passionate. The particle before a word is called a prefix (उपसर्ग), and the particle after it, a suffix (प्रत्यय).

(4) By doubling the simple word : दाणे grain, दाणेदुणे grain, &c.

(5) By uniting two words to express one notion, both words retaining a place in the compound : काळें black and मांजर a cat = काळमांजर a polecat.

(6) By the union of two words so that one of the words is somewhat lost : तेल oil and पाणी water = तेलवणी ; आंबट sour and घाण smell = आंबसाण.

(7) By the union of two words, which, without entering into formal composition, express one simple idea : as हाताखालचा an assistant.

*Note.*—In formal composition the inflections indicating the relation existing between the two uniting words are dropped : राजाचा वाडा a king's house ; राजवाडा a palace ; तांबडी माती red earth ; तांबडमाती red earth. The genitive चा of राजाचा and ई of तांबडी are omitted in the compounds राजवाडा and तांबडमाती.

§ 322. The first two classes of derivatives are called (I.) Primary Derivatives ; the third class, (II.) Secondary Derivatives ; the fourth class, (III.) Reduplicatives ; and the last three classes, (IV.) Compounds.

### 1. THE PRIMARY DERIVATIVES.

§ 323. There are two principal classes of Primary Derivatives, viz. the Causals and the Potentials.

#### I.—*The Causal Verb.*

§ 324. The causal verb denotes the doing of an action by the agent through the instrumentality of another ; म्या त्याच्याकडून करविलें I got it done by him.

§ 325. The causal verb is derived from the transitive verb by the addition of अव ; as मार to strike + अव = मारव ; त्यानें आपल्या मुलाला पंतोजीकडून मारविलें he got his son punished by the teacher.

In the Dakhan ईव is substituted for अव, and the former form is now generally adopted in the imperative mood ; त्याच्याकडून करीव get it done by him.

Monosyllabic roots like खा eat thou, पी drink thou, ये come thou, as well as the roots ending in ह, like लीह write thou, take a double व ; त्याकडून नखाविलें I caused him to eat it ; माझ्या लेकीच्या हातून रामाला एक रुपया देवविला I caused my daughter to give him a rupee ; त्याच्याकडून लिहविलें I got him to write it.

*Note.*—The particle अव is derived from अय् or अय employed in Sanskrit to make up the causal forms, and अय् or अय is derived either from इ to go, or from ई to wish, to demand, to pray. If derived from ई to wish, the causal form expresses “ the secondary notion of the causal verbs, in which the subject completes the action, not by

the deed, but by the will; thus, *e.g.* कार्यामि 'I cause to make' would properly mean 'I require the making'; whether it were intended that 'any one made,' or 'any thing was made'; but if the causal character springs from a root which originally signifies 'to go,' we must observe that in Sanskrit several verbs of motion signify also 'to make'; *e.g.* वेद्यामि might properly signify, 'I make to know', मार्यामि 'I kill,' 'I make to die.'—*Bopp.*

This अच् is changed in Prākṛit either to ए or आवे, as Sk. कारयति he causes to make, Pr. कारेदि or कारावेदि; and in Marāṭhī the Sanskrit अच् is changed in correspondence with the latter Prākṛit form आवे to अव; करवितो he causes to make.

*Note.*—Some Marāṭhī verbs assume the full form of आवे, except the final ए; बोलणे to speak, बोलावणे to call.

*Note.*—Some Marāṭhī verbs, again, simply lengthen the initial vowel of the verb, as is done in Sanskrit before assuming the अच्; चरणे to graze, चारणे to feed; Sk. कारयति, Pr. कारावेदि he causes to do.

§ 326. When अव is added to verbs which are not strictly transitive, they become simply transitive, and not causal. Thus the anomalous verb शिकणे to learn, by the aid of अव, becomes a transitive of the Second Conjugation; त्यानें मला शिकविलें he taught me. So also the intransitive verb, by assuming अव, becomes transitive of the Second Conjugation; ती निजली she slept; तिला कोणी निजविलें who put her to sleep?

§ 327. By the addition of another व the transitive derivatives become causals; पंतोजीकडून त्यांस शिकवविलें I got them taught by the teacher; हाईकडून तिला निजवविलें I got her put to sleep by the nurse.

§ 328. When an additional व is joined to a radical transitive, it becomes a double causative; म्या सदूला सांगून तुझांकडून आंवा आपवविला I got Sadu to cause a mango to be brought by you.

§ 329. The Marāṭhī causal particle अव may sometimes be used, also, in the form of आव. It is only some verbs of the First Conjugation that assume आव; as कितवणे or कितावणे to seduce, from कितणे to be seduced; बोलावणे to call, from बोलणे to speak.

*Note.*—Some nouns and adjectives assume either अव or आव to make up verbs, and the verbs so derived are used both transitively and intransitively :—

*Noun* दुःख pain ; *Verb* दुखणें, दुखवणें or दुखावणें to hurt or be hurt.

*Adjective* आंबट sour ; *Verb* आंबटवणें or आंबटावणें to make sour, or be turned sour.

When these verbs are used in the Second Conjugation, they are transitive in sense, otherwise only intransitive ; माझे मन दुखवलें or दुखावलें my mind was hurt ; त्वा माझे मन दुखाविलें or दुखाविलें you hurt my mind. The form in आव is usually used in the Dakhan.

*Note.*—Some nouns &c. assume only आव ; राग anger, रागावणें to get angry ; दुप्पा two-fold, दुप्पावणें to become doubled ; वेडा mad, वेडावणें to become mad, or to mock.

§ 330. The causative अव is assumed by some intransitive verbs after they have by a change of their radical form become transitive ; the form made up with the अव becomes strictly causative ; thus, चरणें to graze, चारणें to feed, and चारवणें to cause to feed.

§ 331. The radical changes of form which the intransitive verbs undergo are of two kinds ; 1st, they lengthen their initial vowel, as पडणें to fall, *intransitive* ; पाडणें to fell, *transitive* ; and 2ndly, they both lengthen the initial vowel, as well as change a radical consonant, as फिटणें to get loose, *intransitive* ; फेडणें to loose, *transitive*. We give below some Maráthí verbs of both these kinds :—

1. The verbs that lengthen only the initial vowel :—

<i>Intransitive.</i>	<i>Transitive.</i>	<i>Causative.</i>
चरणें to graze	चारणें to feed	चारवणें to cause to feed
टळणें to pass by	टाळणें to remove	टाळवणें to cause to remove
तरणें to float, or be saved	तारणें to save	तारवणें to cause to save
दवणें to be crushed	दावणें to crush	दाववणें to cause to crush
पडणें to fall	पाडणें to fell	पाडवणें to cause to fell
मरणें to die	मारणें to kill	मारवणें to cause to kill
सरणें to remove	सारणें to remove	सारवणें to cause to remove



2. The verbs that modify both the initial vowel and the radical consonant :—

<i>Intransitive.</i>	<i>Transitive.</i>	<i>Causative.</i>
फिट्णें to get loose	फेडणें to loose	फेडवणें to cause to loose
सुट्णें to get loose	सोडणें to loose	सोडवणें to cause to loose
तुट्णें to break	तोडणें to break	तोडवणें to cause to break

For the conjugation of the Causal Verbs, see § 206.

## II.—The Potential Verb.

§ 332. The Potential Verb expresses the ability of the agent to do the action denoted by it; माझ्यानें शंभर रुपये देवत नाहीत I cannot pay one hundred rupees.

§ 333. The Potential Verb, whether transitive or intransitive, is derived from the simple verb by the insertion of व ; as करणें to do; करवणें to be able to do. The व is doubled when the verbal root is monosyllabic, as देवत नाही I cannot give it, or ends in ह, as माझ्यानें लिहववतें I can write.

*Note.*—The Potential form is derived from the Sanskrit passive verb which annexes य् to the root; Sk. root बुध्, Pass. बुध्यते. In Prakrit this य् is either retained, or changed to ईअ or इज्ज; Sk. पठ्यते, Pr. पढीअइ or पढिज्जइ. The य् is also changed in Prakrit to a double व, i.e. व्व *vva*; as Sk. श्रूयते it is heard, Pr. सुव्वइ; Sk. हूयते it is offered, Pr. हुव्वइ.

*Note.*—Besides the full passive sense indicated by the Sanskrit passive form, it is capable of expressing the following two ideas :

1. It has an active meaning, having the force of a reflexive verb ; पुत्रं व्यजायत she bore a son.

2. It is frequently used impersonally in expressions like श्रूयताम् “let it be heard,” and आस्यताम् “let it be placed,” instead of “hear thou,” and “place thou;” so also मया ज्ञायते “it is known by me,” for “I think.”

*Note.*—All these different senses of the Sanskrit Passive exist in the Maráthí Potential verb. It is *conjugated impersonally* in the Bháve Prayoga; and its sense of possibility or potentiality (i.e. *latent* activity) is the result of the reflexive character of its Sanskrit original.

*Note.*—In Gujarati the Sanskrit Passive **य** is changed to **आ**, and the forms made up with **आ** are either passive or potential; Passive, **रामधी रावण मरायो** Rāvan was killed by Rām; Potential, **तेनाधी चलाय** he could walk.

§ 334. Compound Verbs, or idiomatic phrases, are often employed for the Potential forms in **व** (§ 252).

## II.—SECONDARY DERIVATIVES.

§ 335. The Secondary Derivatives are formed by the employment of Prefixes (**उपसर्ग**) and Suffixes (**प्रत्यय**).

### PREFIXES.

§ 336. The Marāṭhī Prefixes are chiefly derived from two languages, the Sanskrit, and Urdu (Arabic and Persian), and are usually put before words of cognate origin. Sometimes, however, they are used with other words.

#### I.—Sanskrit Prefixes.

§ 337. **अ** **अन्** (Gr. *a*, Anglo-Saxon *an*) not; **अपार** boundless; M. **अबोला** reserve; M. **अचूक** infallible. When a word begins with a vowel, the **अन्** is used; **आयास** weariness, **अनायास** ease; **एक** one, **अनेक** many.

**अति** beyond, much; **अतिक्रम** passing beyond, transgression; **अतिस्नेह** intimacy; M. **अतिशहाणा** too wise.

**अधि** over; **अधिदेव** a superior god; **अधिकार** authority.

**अनु** after; **अनुसरण** going after, imitation; **अनुज** born after; **अनुनासिक** nasal.

**अप** badly off; **अपशकुन** a bad omen.

**अपि** upon; **अपिधान** a placing upon, a covering.

**अभि** towards; **अभिसुख** having the face towards; **अभिधान** a name.

**अव** down; **अवतार्य** a crossing down, an incarnation; **अवकृपा** displeasure; **अवज्ञा** disobedience.

आ near; आकार a form; आग्रह entreaty.

इति so; इत्यर्थे the sum and substance; इत्यादि et cetera.

उत् up; उत्साह ardour; उत्कर्ष flourishing condition.

उप next, below; उपसर्ग a prefix; उपनेत्र spectacles; उपकार a favour.

कु bad; कर्म a bad deed; कुविचार a bad thought.

चिर a long time; चिरकाल for a long time; चिरजीवी a daughter

दुर, दुस् bad; दुर्गुण a bad quality; दुराचार evil practices.

न not; नास्तिक an atheist.

नाना various; नानाविध various.

नि into, downwards; निर्वह conducting; निःपतन fallen down; निमग्न absorbed in.

निः, निर, निस् without; निर्दोषी blameless; निराकार formless.

पर another; परजन a stranger; M. परगांव another village.

परा back, away; पराङ्मुख having the face turned back; पराजय defeat.

परि round; पर्यटन walking round about.

पश्चात् after; पश्चात्ताप repentance.

पुनर again; पुनर्जन्म regeneration; पुनर्विवाह a remarriage.

पृथक् separately; पृथक्करण separation; पृथग्विध various, manifold.

प्र before; प्रभु the being before, a lord; प्रधान a minister.

प्रति back, again; प्रतिबिम्ब a reflected beam; प्रत्युत्तर a reply.

बहिर out; बहिर्द्वार adultery.

वि apart; वियोग disjoining, a separation; विधवा a widow.

स with; सजीव having life; सजाति of the same caste.

सत् good; सत्कर्म a good action; सज्जन a virtuous person.

सम् together with; संगम going with, a junction; संबंध a connection.

सह with, together with; सहवास intercourse.

सु well; सुरूप good-looking; सुविचार a good thought.

स्व one's own; स्वदेश a native country; स्वबुद्धि one's own intellect.

स्वयं of one's self, spontaneously; स्वयंभू self-existent; स्वयंवर the choosing of a husband.

## II.—*Urdu Prefixes.*

§ 338. कम (P.) deficient; कमजोर weak.

गैर (A.) other; गैरसमज a misunderstanding; गैरखर्च expenses in an improper way.

हर, हर (H.) each; हरमाहा every month; हरदिवस daily.

ना (A.) not; नापसंद or त disapproved; नामर्द effeminate.

पेश (P.) before, a leader; पेशवा Peshwá.

बद (P.) bad; बदकाम a bad deed; बदनाम *adj.* infamous.

बिन (H.) without; बिनचूक without a mistake; बिनहरकत without opposition.

बे (P.) without; बेइलाज without remedy; बेडौल shapeless, clumsy.

सर (H.) head; सरसुभेदार the head Subhédár.

## SUFFIXES.

§ 339. The suffixes used in Maráṭhī are more numerous than the prefixes, and are derived from various languages. They are divided into three classes, according to their origin—SANSKRIT, MARÁṬHÍ, and URDU.

### I.—*Sanskrit Suffixes.*

#### *Abstract Nouns.*

§ 340. Sanskrit words assume the suffixes ता, त्व, and य, to make up abstract nouns, and these particles are affixed to nouns as well as adjectives. The abstract nouns formed with ता are feminine, and those ending in त्व and य are neuter. When a word is modified by य, its initial vowel is displaced by a वृद्धि vowel or proper diphthong (§ 12).

मित्र (*sub.*) a friend ; मित्रता or त्व, or मैत्र्य friendship.

गुरु (*adj.*) heavy ; गुरुता or त्व, or गौरव heaviness.

कृद (*adj.*) hard ; कृदता, कृदत्व, or दृढार्थ hardness.

ब्राह्मण (*sub.*) a Bráhmaṇ ; ब्राह्मणता or त्व, or ब्राह्मण्य Bráhmaṇism.

*Note.*—The abstract nouns, derived in the above manner, are used in Maráthí poetry to denote an idea of plurality or multitude ; as ग्राम a town, ग्रामता a multitude of towns ; क्षेत्र a field, क्षेत्रार्थ a number of fields ; thus, for instance, in the following line जनता means a multitude of people :—

प्रभुनें करुणा करुनि, प्रणता, जनता सदैव रक्षावी.—*Moropant.*

### Adjectives.

§ 341. By affixing अ, इ, य, आयन, इय, adjectives are derived from nouns, to denote *pertaining to*. When affixing these particles, the following radical changes take place in the noun :—

1. The final उ, ऊ or ओ is changed to अङ्.
2. The final अ, आ, इ or ई is dropped.
3. The initial double letter is dissolved, and the first consonant, if originally united with य, assumes ऐ, and if united with व, assumes औ.
4. The initial letter, if not a conjunct containing य or व, is displaced by its corresponding वृद्धि vowel.

(अ) भृगु a Rishi + अ = भार्गव a descendant of भृगु ; यदु Yadu, यावव ; वसिष्ठ Vasishṭha, वासिष्ठ the son of Vasishṭha ; सुमित्रा the wife of Daśaratha, सौमित्र the son of Sumitrá (Lakshman).

(इ) दशरथ king Daśaratha, दशरथि pertaining to Daśaratha, *i.e.* his son ; कृष्ण the god Kṛishṇa, कार्ष्णि pertaining to Kṛishṇa.

(य) गर्ग the Rishi Garga + य = गार्ग्य the son of Garga ; विति the name of a giant woman, द्वैत्य the offspring of Diti ; ग्राम a village, ग्राम्य belonging to a village ; तालु the palate, तालव्य palatal.

(आयन) कत a Rishi, कात्य + आयन = कात्यायन the son of Kata.

(ईय) भ्रातृ a brother + ईय = भ्रात्रीय the son of a brother; पर्वत a mountain, पर्वतीय mountainous.

(एय) गंगा the river Ganges + एय = गांगेय the son of Ganges ; विधवा a widow, वैधवेय son of a widow.

(इक) मास a month, मासिक monthly; लोक the world, लौकिक worldly; नौ a ship, नाविक naval.

*Note.*—Some words do not lengthen the initial vowel when modified by the above suffixes; पर्वत a mountain, पर्वतीय pertaining to a mountain; त्वन् thee, त्वरीय relating to “thee;” अन्त an end, अन्त्य pertaining to an end; दन्त a tooth, दन्त्य dental.

§ 342. By joining the affixes मन् (मान्), ईय, इन, लु, मय, इत, the sense of “full of or abounding” is obtained :—

इत; लज्जा shame, लज्जित ashamed; दुःख sorrow, दुःखित sorrowful.

इन; मल dirt, मलिन dirty; फल fruit, फलिन having fruit.

ईय; वेत्रक a reed or cane, वेत्रकीय abounding in reeds; स्वक self, स्वकीय one's own.

मन् (मान्); श्री wealth, श्रीमान् wealthy; मन् or मान् is changed to वन् or वान् in certain nouns; as ज्ञान knowledge, ज्ञानवान् learned.

मय; काष्ठ wood, काष्ठमय full of wood or wooden; मांस flesh, मांसमय fleshy.

लु; कृपा grace, कृपालु gracious; श्रद्धा faith, श्रद्धालु having faith.

#### *Miscellaneous Words.*

§ 343. The following Sanskrit words are often employed in Maráthí as suffixes to form new words, such as nouns, adjectives, and participles. Strictly speaking they make up compounds. Some of these words are placed before as well as after nouns to make up new words :—

अंकित marked, restrained; आज्ञा + अंकित = आज्ञांकित marked or lined by command, and hence subject to direction; स्ना a

woman + अंकित = रुयंकित ruled by a wife ; क्रोधांकित, ज्ञानांकित, शास्त्रांकित, भ्रमांकित, &c :

अतीत past ; escaped from ; कामातीत (काम lust + अतीत freed) freed from lust ; जरातीत exempt from decay ; देहातीत disembodied ; दृश्यातीत disappeared ; वयातीत aged.

अधीन subject to, dependent upon ; स्व self + अधीन = स्वाधीन independent ; पर another + अधीन = पराधीन dependent ; लोभाधीन given to avarice, पापाधीन given to sin.

अन्वित connected with, possessed or possessing ; शर्करा sugar + अन्वित = शर्करान्वित mixed with sugar ; क्रोधान्वित filled with anger ; अकर्मन्वित connected with wickedness ; दयान्वित full of kindness ; विवेकान्वित discreet.

अभिमुख having the face towards, favourable to ; सूर्य the sun + अभिमुख = सूर्याभिमुख facing the sun ; पूर्वाभिमुख facing the east ; अध्ययनाभिमुख favourable to study.

अर्थी that desires or seeks ; विद्या + अर्थी = विद्यार्थी a student ; धनार्थी one whose aim is to get money ; पुत्रार्थी wishing to have children ; मोक्षार्थी desiring to have final and eternal happiness.

अर्ह fit ; पूजन worship + अर्ह = पूजनार्ह worthy of worship or respect ; भक्षणार्ह fit to be eaten ; अध्ययनार्ह worthy of study.

आक्रांत seized by, overcome by ; चिंता anxiety + आक्रांत = चिंताक्रांत overcome by care, anxious ; क्षुधाक्रांत tormented by hunger ; भयाक्रांत oppressed by fear.

आकीर्ण filled with, covered with ; जल water + आकीर्ण = जलाकीर्ण filled with water ; सैन्याकीर्ण covered or surrounded by an army.

आकुल filled with, overcome by ; क्रोधाकुल inflamed with anger. चिंताकुल distressed by anxiety ; निद्राकुल overpowered by sleep ; हर्षाकुल transported with joy.

आढ्य wealthy ; धन riches + आढ्य = धनाढ्य rich in treasures, immensely rich ; विद्याढ्य rich in learning ; बलाढ्य strong ; रसाढ्य, रोगाढ्य, मराढ्य, &c.

आनुकूल्य propitiousness, favourableness ; द्रव्य wealth + आनुकूल्य द्रव्यानुकूल्य affluence, or easiness of circumstances ; लोकानुकूल्य favour of the people, popularity.

आतुर excited, distressed ; तृष्णानुर distressed by thirst ; लोभानुर carried away by covetousness.

आपन्न distressed, afflicted ; खेद sorrow + आपन्न = खेदापन्न afflicted with sorrow ; संशयापन्न distressed or agitated with doubt.

आरूढ mounted or ascended upon ; अनुभवारूढ experienced ; इंद्रियारूढ come under the cognizance of the senses, perceived ; ज्ञानारूढ, योगारूढ &c.

आवह that brings, confers, occasions ; सुख + आवह = सुखावह producing pleasure ; संक्रटावह producing trouble ; शोषावह, शोकावह &c.

उच्छेद utter rooting out or utter demolition ; धर्मोच्छेद the utter demolition of religion ; कुलोच्छेद, वनोच्छेद &c.

उत्तर after ; लोकोत्तर beyond what is common, transcendent ; उत्थ rising ; अज्ञानोत्थ sprung from ignorance ; ज्वरोत्थ arisen from fever.

उन्मुख having the face set towards ; about to go or do ; मरणोन्मुख about to die ; गमनोन्मुख about to go.

कर doer ; प्रकाशकर light producing ; सुखकर, आनंदकर.

कामुक desirous ; विद्याकामुक seeking knowledge ; धनकामुक seeking riches ; मोक्षकामुक seeking eternal happiness.

गत gone, past ; गतधन lost riches ; गतकाल the past time ; गतबुद्धि, गताभिमान ; हस्तगत, अंतर्गत &c.

ग्रस्त devoured, seized ; कामग्रस्त inflamed with lust ; शापग्रस्त accursed ; शरिद्रग्रस्त, चिंताग्रस्त, &c.

घात ruining ; आत्मघात self-destruction ; प्राणघात, destroying life, &c.

घ्न that kills or destroys ; पापघ्न sin destroyer ; रोगघ्न an antidote ; कृतघ्न ungrateful.



चिंतक that thinks or is concerned about; शुभचिंतक a well-wisher; अनिष्टचिंतक an ill-wisher.

च्युत fallen; अधिकारच्युत fallen from authority; परच्युत de-throned.

जित conquered or overcome; जितकाम one in whom lust is subdued; जितक्रोध one in whom anger is subdued; जितमनस्क one who possesses self-command; जितद्रव्य who has acquired treasures. When जित comes last, it has the opposite signification; कामजित one subdued by lust; क्रोधजित; स्त्रीजित vanquished by a woman.

दर्शी that sees; गुणदर्शी, सूक्ष्मदर्शी, तत्त्वदर्शी, दीर्घदर्शी, आत्मदर्शी.

नाशक that destroys; पित्तनाशक that destroys bile; वायुनाशक.

निष्ठ fixed in; मनोनिष्ठ fixed in mind, देहनिष्ठ &c.

पर strange, other; परधन another's treasure; परदेष्टा. Also, appertaining to; ज्ञानपर appertaining to knowledge; लोकनिर्दोषपर भाषण करूं नये we should not engage in scandalous conversation.

परायण following after, devoted to, appertaining to; ईश्वरपरायण; ह्या मनोवृत्ति ईश्वरपरायण झाल्या these feelings were devoted to God; ज्ञानपरायण.

भूत become; पात्रभूत becoming or constituting a vessel; त्रासभूत becoming a trouble; कारणभूत becoming a reason or occasion. Also, "become affected by," with the principal word modified by ई; कारणीभूत become, caused or occasioned; प्रमाणीभूत become proved or evidenced.

रूप like or resembling; पितृरूप like a father. Also, of the very form and essence, composed of; पिशाचरूप of the form of a devil, fiendish; नररूप like a man, human.

शून्य void, destitute of; द्रव्यशून्य destitute of wealth, ज्ञानशून्य &c.

शूर bold; eminent for some qualities or works; दानशूर eminently liberal; परोपकारशूर; रणशूर; भोजनशूर; गानशूर &c.

स्थ that stands or rests; गृहस्थ one who lives comfortably in a house, hence a gentleman; मार्गस्थ a traveller; पात्रस्थ standing in a vessel.

हत struck, destroyed ; हतचैतन्य deprived of life ; हतज्ञान, हतशक्ति, हतश्री &c.

हर, हारक, हारी that seizes, carries off ; धनहर a thief ; सुखहर, पित्तहर, दुःखहर.

### MARATHÍ SUFFIXES.

#### I.—Nouns.

##### 1. Abstract Nouns.

§ 344. Maráthí Abstract Nouns are derived from adjectives by affixing पण and पणा; वाईट bad, वाईटपण or -पणा badness. Those abstract nouns which end in पण are neuter, and those in पणा are masculine.

When the suffixes पण and पणा are joined to adjectives ending in आ, the आ is changed to ए : चांगला good, चांगलेपण or चांगलेपणा goodness ; भला honest, भलेपण or भलेपणा honesty. चांगला is changed, also, to चांगूल in the abstract noun, चांगूलपण or -पणा.

The suffixes पण and पणा can be applied indiscriminately to every Maráthí adjective, and, optionally, even to Sanskrit adjectives ; as निर्देय (S.) cruel, निर्देयता, or निर्देयपण or -पणा cruelty.

*Note.*—The abstract noun in पण, and not in पणा, is usually declined ; ज्ञानपण wisdom, ज्ञानपणाला to wisdom.

##### 2. Nouns of Agency.

आडी आड्या ; वाट a way, वाटाडी or वाटाड्या a guide.

आरी ; पूजा worship, पुजारी a worshipper.

ऊ ; मारण to beat, मारू a striker ; पोटभरू.

कर, करी ; गांव a village, गांवकर or -करी a villager ; खेळकर a player.

वान, वाला (S. पाल) ; गाडी a carriage, गाडीवान a coachman ; भाजीवाला a seller of vegetables.

##### 3. Nouns denoting office, condition, &c.

की ; पाटील the head of a village, पाटीलकी the office of a patel.

4. *Diminutive Nouns.*

डो; पलंग a bedstead, पलंगडो a small bedstead.

ऊं; बकरी a she goat, बकरू a kid ; वाघ a tiger, वाघरू a tiger in contempt.

कुली; चिंधी a rag, चिंधकुली, चिंधुकली a small rag ; चांद (S. चंद्र) the moon, चांदकुली, चांदुकली a small cake ; भात rice, भातुकली, &c.

5. *Miscellaneous Nouns.*

अ; चढणें to ascend, चढण an ascent ; दळण, चाळण, &c.

आ; भरणें to fill, भरणा store.

अवा; बोलणें to speak, बोलवा a report.

आई; चढणें to attack, चढाई attacking ; लढणें to fight, लढाई a fight.

आव ; पाडणें to throw down, पाडाव overthrow ; ठरविणें, ठराव a resolution.

आवळ ; धुणें to wash, धुणावळ price for washing ; बांधणावळ.

ई; थुंक्रणें to spit, थुंकी spittle ; उडी jumping ; चालणी sieve.

ऊ; खाणें to eat, खाऊ an eatable ; झाडणें to sweep, झाडू a broom.

ऊं ; हसणें to laugh, हसू laughing.

ती ; वसणें to inhabit, वसती habitation.

वण ; वाढणें to be expended, वाढवण a broom.

री ; सुतणें to make water, सुतरी urinary.

II.—*Adjectives.*1. *Denoting "of or pertaining to."*

§ 345. ई ; कोंकण Konkan, कोंकणी belonging to Konkan.

ईल ; आंत in, आंतील interior ; वर up, वरील upper.

चा ; घर a house, घरचा household.

ला ; तेथें there, तेथला belonging to that place.

वढ ; रान a desert, रानवढ belonging to a desert.

*Note.*—The suffix चा, which is the genitive ending, does not inflect the noun when it is used as an adjective suffix. The ला is the corruption of ईल, and changes the final vowel, if it be any other than अ, to अ ; एथें here, एथला of this place.

2. *Denoting made or acted upon.*

ईव ; बांधणें to build, बांधीव built.

पद, वद ; धुणें to wash, धुपद, धुवद washed.

3. *Denoting "full of or abounding."*

आडू ; खेळ a play, खेळाडू frolicsome.

आळू ; झोंप sleep, झोंपाळू sleepy.

कद ; मळ filth, मळकद filthy.

कर ; खोडी mischief, खोडकर mischievous.

ईद ; राग anger, रागीद angry.

ई ; लोभ covetousness, लोभी covetous.

4. *Denoting Likeness or Manner.*

कद ; पोर a child, पोरकद childish.

चद ; पाणी water, पाणचद waterish.

या ; बायको a woman, बायक्या womanish.

5. *Denoting Diminution.*

ट ; उंच high, उंचद highish.

सर ; काळा black, काळसर blackish.

सा ; लहान little, लहानसा littlish.

6. *Denoting Doing.*

का ; मार a beating, मारका given to beating.

रा ; खाजणें to itch, खाजरा itch producing.

खाऊ ; लांच a bribe, लांचखाऊ a bribe-receiver ; मार a beating, मारखाऊ that constantly undergoes a beating.

भरू ; पोट the belly, पोटभरू that stuffs his belly.

III.—*Verbs.*

§ 346. A few verbs are derived in Maráṭhī from nouns and adjectives in the following manner:—

1. A great many nouns and adjectives are converted into verbs by affixing the gerundial termination णें : as दुःख pain, दुखणें to pain ; मळकद dirty, मळकदणें to get dirty.

If the noun or the adjective ends in आ, it is dropped before

affixing णे : झपाटा, a flap, झपाटणे to despatch ; नागवा naked, नागवणे to strip ; इच्छा a desire, इच्छणे to desire.

2. Some verbs are derived from nouns and adjectives by adding आळणे : माणूस a man, माणसाळणे to become human ; वेडा mad, वेडाळणे to become mad ; पोटा a belly, पोटाळणे to clasp to the belly.

*Note.*—Very valuable verbs are derived by adding अव or आव (§ 329).

### III.—HINDUSTANI SUFFIXES.

#### I.—Nouns.

##### 1. Abstract Nouns.

§ 347. आई, ई ; भला honest, भलाई honesty ; धीट bold, धीटाई boldness.

आ, आई ; गरम warm, गरमा or गरमाई or गरमी warmth.

आस ; मिठें sweet, मिठास sweetness.

सी ; कम little, कमती deficiency.

ई P. ; नेक true, good, नेकी goodness ; खूब good, खुबी goodness ; दोस्त a friend, दोस्ती friendship.

गी ; बंदा a slave, बंदगी service ; रवाना a pass, रवानगी sending off.

##### 2. Nouns of Agency.

खोर ; P. ; हराम unjust, हरामखोर a wicked doer.

गर P. ; जीन a saddle, जिनगर a saddler.

गार P. ; शिकल polishing of weapons, शिकलगार a polisher of weapons ; गुन्हा an offence, गुन्हेगार an offender.

दार P. ; सुभा a province, सुभेदार the head of a province.

बंद ; नाल a horse-shoe, नालबंद farrier.

वान P. ; बाग a garden, बागवान a gardener ; मेहर a favour, मेहरवान gracious.

वार ; उमेद hope, उमेदवार an expectant.

##### 3. Nouns denoting office, condition, &c.

ई ; सराफ a banker, सराफी money changing.

गिरी ; गुलाम a slave, गुलामगिरी slavery.

घाई ; सोदा a blackguard, सोदेशाई blackguardism.

4. *Nouns denoting place or receptacle.*

जार P. ; गुल a flower, गुलजार a garden.

शान or शानी ; कलम a pen, कलमशानी a box for holding a pen ; गुलाब a rose, गुलाबशानी a vessel for holding rose-water.

स्तान ; कबर a grave, कबरस्तान a grave-yard.

आबाद P. ; हैदर Hyder, हैदराबाद the city of Hyder, or of liars.

खाना ; कार work, कारखाना a factory.

II.—*Adjectives.*

*Denoting full of or abounding.*

आ H. ; भूक hunger, भुका hungry.

ई ; बाजार a bazaar, बाजारी pertaining to a bazaar.

दार P. ; इमान faith, इमानदार faithful.

मंद ; अकल sense, अकलमंद sensible.

वर, आवर ; जोर strength, जोरावर strong.

III.—*Reduplicatives.*

§ 348. The Reduplicatives are made up by doubling the original word : धोंडा a stone, duplicated form, धोंडा गिंडा stones and all other such things ; भाकरी बिकरी bread, &c.

§ 349. There are five ways of the formation of the reduplicatives, which are as follows :—

1. The general *sound* of the word is simply doubled : धोंडा गिंडा stones, &c. This reduplicative expresses the sense of *comprehensiveness*.

(a) Sometimes the original word, which is a *verb*, is *literally* repeated, and the final vowel of the root lengthened : बांधणे to bind ; बांधाबांध active or hurried packing up ; सांधासांध joining or uniting of *many* things or by *many* persons, from सांधणे join ; तोडातोड general or vehement hewing and cutting, from तोडणे to cut. The whole reduplicate may take a final ई ; बांधाबांधी, सांधासांधी, तोडातोडी. These formations are nouns, and denote the *doing of an action with energy*.

They may denote also the *mutual action* of two or more per-

sons : **मारामारी** a mutual smiting, a battle ; **तोडानोड** a promiscuous smiting, slaughter.

(b) Sometimes the original word which is a *noun* is repeated with the change of the final vowel of the root to **ओ** : **गांव** a town, **गांवोगांव** through every town and village ; **रस्तोरस्ती** through every road and street. These formations are adverbs, and express *universality*.

(c) Sometimes the original word which is an adjective is repeated to express the sense of intensity : **लाल लाल** very red. Sometimes the original adjective is slightly changed in the second member of the reduplicative : **थोडा थोडका** rather little ; **अल्पस्वल्प** somewhat little.

(d) Sometimes the original word is repeated, the first member being put in the genitive case : **गांवचें गांव** the whole village ; **मादयांचे थड्याचे थडे** multitudes of the fish. These formations express the idea of completion or *abundance*.

(e) Under this general class of the reduplicatives is comprehended an important class of words, called the Imitative Reduplicatives, which are made up in imitation of certain sounds, real or imaginary (§ 318, 4). Thus, **चट** smack ! whack ! **चट चट** smack ! whack !

In deriving the imitative reduplicatives, the original particle is simply repeated, or another of similar sound is added to it ; as from **झट**, a sound imitative of a sharp sound, **झट झट, झटकन, झटकर, झटपट, झटदिनी, झटदिशी** &c. promptly ; in a trice ; *with a whisk*.

The imitative reduplicative is made intensive by the lengthening of the final **अ** of its first or last member ; **झडाझड** or **झडझडा** ; **चटाचट** or **चटचटा** from **चटचट**. These formations are adverbs.

2. Both the general *sound* and *sense* of the original word is repeated, to express the sense of *comprehensiveness* : **अंधळा पांगळा** blind and lame ; **लंगडा लुळा** lame and halt ; **सगा सोयरा** relatives

and kinsmen. The English equivalents are “wear and tear,” “rattle and clatter.”

3. The general *sense* alone is repeated : आणभाष oath and language ; भातभाजी rice and vegetables. The English equivalents are “thorn and thistle,” “pride and passion.”

4. The general *sound* alone of the original word is repeated, with a particle inserted between the two members : डोचकें कों बोचकें the head or the bundle. The English equivalents are “by hook or by crook.”

5. The general *sound* of the original word is repeated, but the two members convey opposite, or different senses.

(a) कार्याकार्य proper and improper ; धर्मधर्म right and wrong. These are Sanskrit formations in which both the members are derived from the same root, with the insertion of the privative अ.

(b) देणें घेणें giving and taking ; येणें जाणें coming and going. These are Maráthí formations, the two members of each of which have opposite senses, and are derived from different roots. So also काळें निळें black and blue ; हिरवें पिवळें green and yellow ; which combine words of *different*, but not *opposite* significations. The English equivalents are “black and blue.”

*Note.*—The reduplicative adjectives and pronouns are most valuable, and convey a variety of most interesting senses, for which the Syntax might be looked into under the Adjectives and Pronouns.

## CHAPTER XXII.

### THE PRINCIPLES OF MARATHI DERIVATION—

*continued.*

#### IV.—Compounds.

§ 350—§ 369.

§ 350. A compound is a union of two distinct words, expressing one idea: as रण battle + भूमि a field = रणभूमि a battle-field.



§ 351. The elements which enter into composition may, or may not, retain a place in the compound. Sometimes two or more words may express one simple notion, without *formally* entering into composition. Hence there are three general classes of compounds, viz. the *Obvious*, the *Obscure*, and the *Apparent* :—

1. *Obvious Compound* पोळपाद a table for rolling out cakes = पोळी a cake + पाद a table.

2. *Obscure Compound* करपदाण the smell of singed food = करपद singed (food) + घाण smell; आंगोळ bathing = आंग body + होळणें to wash; देव्हारा a shrine = देव god + घर house.

3. *Apparent Compound* हाताचा कुशळ an expert; प्रीति करणें to love.

§ 352. None but words of cognate origin should be combined, though there are not a few compounds in Maráthí of long established usage, which do not follow this rule :—

बल्लागाळ strained through a cloth = बल्ल S. + गाळ M.

गायमुख a cow's mouth = गाय M. + मुख S.

खरेसीपत्र a bond = खरेसी Pers. + पत्र S.

ज्यडजकचेरी a judge's office = ज्यडज Eng. + कचेरी H.

*Note.*—It may not be superfluous to add that valuable as composition is in expressing our thoughts with brevity and vigour, it is impossible to condemn adequately the bad taste which would impose long compounds, consisting of more than two words, upon a popular dialect, derived as it is from Sanskrit and Prákrit by a rigid process of elision. Even Sanskrit, though it is capable of stringing together hundreds of syllables into one monstrous word, does not quietly submit to such pedantic conceit.

#### I.—OBVIOUS COMPOUNDS.

§ 353. The Maráthí compounds are either of purely Sanskrit, or purely Maráthí origin. In compounds of Sanskrit origin, two or more words may be combined, but in those derived from Maráthí, only two words are united :—

Sk. ब्रह्माविष्णुमहेश the Hindu Triad = ब्रह्मा + विष्णु + महेश ; विद्यागृह a school.

M. आईबाप father and mother ; घरघनी a householder.

§ 354. The compounds may be SUBSTANTIVES, ADJECTIVES, or ADVERBS.

### 1. THE SUBSTANTIVE COMPOUNDS.

§ 355. In the substantive compound, (1) two words may be put together, the former describing or determining the sense of the latter; or (2) two words may be put together which are usually united by the conjunction “and”. These two classes of substantive compounds are designated *Copulative* and *Determinative* respectively :—

1. *The Determinative Compound* : गजमोजणी measuring by rule = गजानें मोजणी.

2. *The Copulative Compound* : शेलापागोटें shawl and turban = शेला आणि पागोटें.

#### (1) *The Determinative Compounds.*

§ 356. The qualifying or determining word in these compounds may be a *noun*, or an *adjective*.

1. When the determining word is a *noun*, it may indicate a *case-relation* in reference to the *noun* which it precedes, or it may be used *appositionally*.

2. The determining *adjective* may be either an *adjective of quality*, or of *number*.

Hence the determinative compounds are divided by the Sanskrit grammarians into three classes, viz. the *Tatpurush* (तत्पुरुष his man), *Karmadhāraya* (कर्मधारय), and *Dvigu* (द्विगु two oxen).

§ 357. In the *Tatpurush* Compound, the first word expresses a *case-relation*; as चोरभय lit. thief-fear = चोरापाखून भय fear arising from thieves; the *case-relation* existing between the two members of this compound is *ablative*. In the *Karmadhāraya*, the first word may be an *adjective*, or a *substantive* used *adjectively*; काळमांजर a pole-cat = काळें black + मांजर a cat; विद्याधन knowledge which is like a treasure = विद्या knowledge + धन a treasure; देवमाणूस a simple and harmless man. These

compounds correspond to the English formations "black-bird," "god-man," &c. In the *Dvigu*, the first word is a numeral adjective, and the second is the noun which it qualifies; **पंचपात्रं** a kind of a cruet consisting of five vessels = **पांच** five and **पात्रं** vessels; **चौपाळा** a swing; **पंचांग** an almanac; **त्रिभुवन** three worlds. The English corresponding compounds are "a twelve-month," "a two-pence," "a quadruped."

§ 358. The case-relation existing between the two single words of a *Tatpurush* compound may appertain to any case, excluding the Nominative and the Vocative.

1st.—*The Accusative Tatpurush* : **लांचखाऊ** a bribe-receiver; **मंथकर्ता** an author. It indicates the *thing* which a person does.

2nd.—*The Instrumental Tatpurush* : **हातचरक** a mill turned by the hand; **देवदत्त** one given by God. It indicates the *instrument* by which a thing is done.

3rd.—*The Dative Tatpurush* : **बाजारवाडा** the market-house; **देवयज्ञ** an oblation to the gods. It indicates the *purpose* or design for which a thing is designed or done.

4th.—*The Ablative Tatpurush* : **रोगदुःख** pain arising from sickness; **जातिभ्रष्ट** fallen from caste. It indicates the *source* from which a thing originates.

5th.—*The Genitive Tatpurush* : **घरघनी** a householder; **विद्याभ्यास** the study of the sciences. It indicates the relation of *origin* or *possession*.

6th.—*The Locative Tatpurush* : **धुळ्यासरे** letters in sand; **पाणकों बडा** a water-fowl. It indicates the thing *in which* anything is, or is done.

*Note.*—In the *Tatpurush* compound the first word drops its inflection, as for instance in **गजमोजणी** = **गजानं मोजणी**, the instrumental नं being dropped; and hence it is not always easy to determine what particular case-relation is implied by the first word. Thus, the word **विद्यालय** a school = **विद्या** knowledge + **आलय** a place, may mean a place *for* knowledge, or a place *of* knowledge, or a place obtained *by* knowledge, or a place *in* which **विद्या** or knowledge is communicated, &c., and it may therefore be a dative, a genitive, an instrumental, or a locative *Tatpurush* compound.

*Note.*—The *Karmadhāraya* may be viewed also as a *Tatpurush*; *विद्याधन* may mean knowledge which is like a treasure, or the treasure of knowledge, or a treasure obtained by knowledge. In the last two senses, it is *Tatpurush*; and in the first *Karmadhāraya*.

*Note.*—In the *Karmadhāraya*, as in the *Tatpurush*, the first word drops its inflections; as *तांबडी* red + *माती* earth = *तांबडमाती*.

*Note.*—In the Sanskrit compounds introduced into Marāṭhī, the first word of a *Tatpurush* or *Karmadhāraya*, may come last; *Tatpurush*: *राजहंस* king of the geese, instead of *हंसराज*; so also *नरसिंह* a man like a lion, instead of *सिंहनर*; *पूर्वरात्र* the fore part of the night; *राजदंत* the fore-teeth.

## (2) The Copulative Compound.

§ 359. The co-ordinate relation existing between two words is usually indicated by the conjunction *आणि* and, but when the conjunction is dropped, and the words are united, they form the copulative (or *द्वंद्व*) compound; *घर* a house + *दार* a door = *घरदार* house and other property; *आईबाप* parents.

*Note.*—In English the co-ordinate conjunction is *not omitted*; “rice and curry;” “there is *bread and butter* for the children.” In Marāṭhī sometimes a fragment of *आणि* “and” exists in a copulative reduplicative; *विधीनी विधी* or *विधीनविधी* every shred of a rag.

§ 360. The Reduplicative Compounds, which fall under the class of the Copulatives, are considered in detail under the Reduplicatives. (§ 348)

## 2. THE ADJECTIVE COMPOUND.

§ 361. When the *whole compound* is used predicatively of a subject, it is called an Adjective Compound, or *बहुव्रीहि* (possessing much rice); *घोडमुख* having the face of a horse; *किन्नर सर्वे घोडमुख हेतु* all the Kinnars were beings with the faces of horses.

§ 362. The *Bahuvrīhi* is usually derived from a substantive compound. In fact, when a substantive compound is used adjectively or predicatively, it becomes *Bahuvrīhi*; *Karma*. *कमलाक्ष* eyes like a lotus; *Bahu*. *कमलाक्ष* “lotus-eyed”; *ती कमलाक्ष पाहिली काय?* have you seen that lotus-eyed woman? *कोंबडा द्विपाद आहे, चतुष्पद नाही* a cock is a biped, not a quadruped; *अज्ञान*

ignorant ; *Tatpurush* गजानन an elephant's head ; *Bahu*. गजानन the elephant-headed.

§ 363. The *Bahuvrīhi* is usually derived in Marāṭhī from the substantive compounds, by a modification of their final vowel.

1. If the final vowel is अ, the अ is changed to ई or या in the *Bahuvrīhi* ; चतुर्मुख four faces, चतुर्मुखी four-faced ; वांकडमान्या crooked-necked = वांकडी + मान ; द्वुतोंडी two-tongued ; लंबनाक्या long-nosed. If the final word is of Sanskrit origin, the अ is superseded by ई ; सुगंध fragrance, सुगंधी fragrant. Sometimes the अ may not be changed ; as घोडमुख horse-faced.

2. Sometimes the genitive termination चा is affixed to the compound ; सभाधैर्य boldness in an assembly, सभाधैर्यचा having boldness in an assembly.

3. Words of Sanskrit derivation affix क and other particles ; पित्तमूलक causing bile ; अंडज one produced in the egg ; संभव produced from a lotus.

§ 364. The *Bahuvrīhi* compound stands for the object which it describes, and suggests it. Thus गजानन the elephant-headed, could be used predicatively, as तो गजानन आहे he is elephant-headed, or it could stand for the person usually described or suggested by it, i.e. for गणपति who is elephant-headed. Also लंबकर्ण long-eared is either an adjective, or a noun denoting an ass, the animal possessed of long ears. The English equivalents are "left-handed," "high-minded," &c.

### 3. THE ADVERBIAL COMPOUND.

§ 365. In the *Avyayibhāva* or Adverbial Compounds, the first word is an adverbial particle, and the second usually a substantive, the whole being used adverbially ; दरदिवस every day = दर + दिवस ; दररोज ; daily.

§ 366. The following elements enter into the composition of the Adverbial Compounds :—

1. A particle and a noun : दरदिवस daily ; यथाक्रम regularly.
2. Two particles : जेथें कोठें anywhere ; यथातथा so and so.

3. *A particle and an adjective* : *वयायोग्य* suitably.
4. *A particle and a participle* : *वयायुक्त* rightly.
5. *A particle and an inflected noun* : *आजदिवशी* to-day ; *हरवेळी* every time ; *वयाज्ञाने* according to one's knowledge.

## II.—OBSCURE COMPOUNDS.

§ 367. There are a few compounds in Maráthí, both of Sanskrit and Maráthí formation, which, on account of the incompleteness of some of the true words entering into their composition, cannot be easily recognized as compounds; they appear as derivatives, and sometimes as primitives. Thus, for instance, the word *पायठा* a step, or the word *सोनार* (-*सोनी*) a goldsmith, or *गुराख्या* a cowherd, looks like a derivative, and not at all like a compound, compounded of two distinct words; but both these words are, in reality, compounds, each containing two words, the last existing in its imperfect form :—

M. *उन्हाळा* summer = *उन्ह* (S. *उष्ण*) hot, and *काळ* season.

M. *हिवाळा* cold season = *हिव* (S. *हिम*) cold, and *काळ* season.

M. *पायठा* a step = *पाय* a foot + *ठा* a place.

M. *सोनार* a goldsmith, Pr. *सोण्ण* + *आरो*, S. *सुवर्ण* gold + *कार* a maker.

M. *कुंभार* a potter, Pr. *कुम्हारो*, S. *कुम्भकार*.

M. *चांभार* a leather maker, Pr. *चम्मारो*, S. *चर्मकार*.

M. *सुतार* a carpenter, S. *सूत्रधार*.

M. *कहार* a palanquin bearer, S. *स्कंधधार*.

M. *गाभार* a sanctuary, Pr. *गम्भारो*, S. *गर्भ* + *आगार*.

M. *धुपेल* oil of resin = *धूप* resin + *तेल* oil.

M. *आंबसाण* a sour smell = *आंबड* sour + *घाण* smell.

M. *केकताड* a kind of palm = *केकत* + *ताड* palm.

M. *वर्ताळा* an extra payment = *वरती* above + *वळणे* to turn.

M. *गुराख्या* cowherd = *गुरें* cattle + *राख्या* keeper.

*Note.*—English equivalents would be daisy = day's-eye; biscuit = *bis coctus* twice cooked; verdict = *verum dictum*.

*Note.*—The numerals, especially those above ten दहा, are obscure compounds. The following is a table of the numerals from one and upwards :—

Maráthí.	Prakrit.	Sanskrit.
एक one	एक	एक
दोन two	दो	द्वि, द्वे
तीन three	तिणि	त्रि, त्रीणि
चार four	चत्तारि	चतुर, चत्वारि
पांच five	पञ्च	पंचन्
सहा six	छ	षट्
सात seven	सत्त	सप्तन्
आठ eight	अष्ट	अष्ट
नव nine	णव	नव
दहा ten	दस	दश

These are simple derivatives from Sanskrit.

अकरा eleven	एआरह	एकादश
बारा twelve	बारह	द्वादश
तेरा thirteen	तेरह	त्रयोदश
चौदा fourteen	चउइह	चतुर्दश
पंधरा fifteen	पणरह	पंचदश
सोळा sixteen	सोलह	षोडश
सतरा seventeen	सत्तरह	सप्तदश
अठरा eighteen	अठरह	अष्टादश
एकुणिस nineteen	ऊनविसई	ऊनविंशति
वीस twenty	वीसई	विंशति

These are from Sanskrit compounds ; अकरा eleven = Pr. एआरह = Sk. एक one + दश ten, and so on.

तीस thirty	तीसा	त्रिंशत्
चाळीस forty	चत्तालीसा	चत्वारिंशत्
पन्नास fifty	पणासा	पंचाशत्
साठ sixty	सठी	षष्टि
सत्तर seventy	सत्तारी	सप्तति
ऐंशी eighty	असीह	अशीति
नव्वद् ninety	नउए	नवति
शंभर hundred	सत, सय, सअ	शत

§ 368. In the formation of the Maráthí obscure compounds, i.e. compounds in which composition is concealed, only two words are combined, and they follow the following principles of combination :—

1. Maráthí words do not generally contain more than four syllables, and words in composition consequently drop or elide some of their letters ; thus, आंबड + चाण = आंबटाण sour smell.

2. When the final and the initial consonant unite, the initial is dropped, and the final assumes its vowel ; गद + दाणा = गदाणा, गुरे + राख्या = गुराख्या a cowherd. But if the last word ends in the semi-vowel य or व, the semi-vowel is dropped, and the initial consonant retains its place.

3. When the same letter ends both the members of the compound, one of them, particularly the last, is dropped ; पाय + टाय = पायटा a step of a ladder.

4. Sometimes the surds are changed to sonants for euphonic harmony ; प is changed to ब, ट to स, or a sibilant is inserted between the surd and its preceding sonant ; thus, तेल oil + पाणी water = तेलवणी ; आंबट + घाण = आंबसाण or आंबटाण, or simply आंबटाण a sour smell.

5. When the initial letter of the second member is ह, the aspirate of the class of the final is substituted for both the uniting letters ; as आंग a body + होळणे to wash = आंघोळ bathing.

### III.—APPARENT COMPOUNDS.

§ 369. Some Maráthí words together express a simple notion without entering into composition ; as हाताखालचा an assistant, आंगांत घालणे to wear, हाताचा जड close-fisted.

The Maráthí compound verbs belong to the class of the Apparent Compounds, for which see Chapter VII.

## CHAPTER XXIII.

### PERMUTATION OF LETTERS, OR THE LAWS OF SANDHI (संधि).

#### § 370—§ 382.

§ 370. When two Sanskrit words are combined, the uniting letters, i.e. the final letter of the first word and the initial letter of the second undergo a change ; thus, एक one + ईश्वर lord = एकेश्वर one lord, the अ and ई coalescing into ए. These changes of the letters are denominated संधि or combina-



tion, by the Sanskrit grammarians. Since Sanskrit is the predominant element in Maráthí, a knowledge of the laws of *Sandhi* is essential to the Maráthí student.

§ 371. The Sanskrit rules regarding the permutation of the letters are designated *संधि* union, and we will give the principal of them below.

§ 372. The laws of *Sandhi* belong either (1) to the union of the vowels, or (2) to the union of the consonants, the former being denominated *अच्संधि*, and the latter *हल्संधि*.

I.—*The Ach Sandhi, or the Combination of the Vowels.*

§ 373. 1. When two *similar* vowels (§ 11), short or long, unite, they coalesce into their long vowel. Thus अ or आ is similar to अ or आ, and when two of these vowels unite, they are changed to आ, which is their long vowel; and so with इ, उ &c.:—

अ + अ = आ; वस्त्र + अन्न = वस्त्रान्न food and clothes.

अ + आ = आ; धर्म + आश्रय = धर्माश्रय the support of religion.

आ + अ = आ; गंगा + अर्पण = गंगार्पण an offering to the Ganges

आ + आ = आ; सीता + आज्ञा = सीताज्ञा the command of Sítá.

इ + इ = ई; हरि + इच्छा = हरीच्छा the will of Hari.

इ + ई = ई; मति + ईश्वर = मतीश्वर the lord of intellect.

ई + इ = ई; करी + ईदृ = करीदृ the lord of lions.

ई + ई = ई; नदी + ईश = नदीश the lord of rivers.

उ + उ = ऊ; भानु + उदय = भानूदय the sun-rise.

उ + ऊ = ऊ; धेनु + ऊरु = धेनूरु the thigh of the cow.

ऊ + उ = ऊ; स्वयंभू + उदय = स्वयंभूदय the appearing of the self-existent.

ऊ + ऊ = ऊ; उरु + ऊर्जा = उरुर्जा careful preservative of the thigh.

क + क = क; मातृ + कज्जि = मातृज्जि a mother's wealth.

2. When अ or आ is followed by a *dissimilar* vowel (इ, ई, उ or ऊ) they both are changed into the *improper diphthong* or गुण of the class to which the second of the uniting vowels belongs, i.e. if the second uniting vowel is इ or ई, the गुण substituted is

ए, and if the second uniting vowel is उ or ऊ, the गुण substituted is ओ :—

- अ + इ = ए; सुख + इंदु = सुखेन्दु the face of the moon.  
 अ + ई = ए; परम + ईश्वर = परमेश्वर the great lord; God.  
 आ + इ = ए; रमा + इष्ट = रमेष्ट the welfare of Ramá.  
 आ + ई = ए; गंगा + ईश = गंगेश the lord of Ganga.  
 अ + उ = ओ; अन्न + उदक = अन्नोदक food and water.  
 अ + ऊ = ओ; इंद्र + ऊरु = इंद्रोरु the thigh of Indra.  
 आ + उ = ओ; सुता + उत्साह = सुतोत्साह the joy of a daughter.  
 आ + ऊ = ओ; गंगा + ऊर्मि = गंगोर्मि the wave of the Ganges.

3. When अ or आ is followed by the dissimilars क, क्, ल, or ल्, they are changed to the corresponding गुण letters अर and अल् :—

- अ + क = अर; देव + कषि = देवर्षि a divine Rishi.  
 आ + क = अर; महा + कर्द्धि = महर्द्धि great wealth.  
 अ + ल = अल्; देव + लकार = देवल्कार the divine letter li.

4. When अ or आ is followed by a *diphthong*, whether proper or improper, the two are changed to their *proper diphthong* :—

- अ + ए = ऐ; एक + एक = एकैक each one.  
 आ + ए = ऐ; महा + एकांत = महैकांत great solitude.  
 अ + ऐ = ऐ; देव + ऐक्य = देवैक्य unity of God.  
 आ + ऐ = ऐ; विद्या + ऐश्वर्य = विद्यैश्वर्य the glory of knowledge.

5. When a simple vowel (*i.e.* not diphthongal), with the exception of अ or आ, is followed by a *dissimilar* vowel, whether simple or diphthongal, the former is changed to its corresponding semi-vowel, and the latter combines with it :—

- जाति + आधार = जात्य् + आधार = जात्याधार the support of caste.  
 इ + अ = य; नीति + अभ्यास = नीत्यभ्यास the practice of morality.  
 इ + ए = ये; प्रति + एक = प्रत्येक every one.  
 उ + अ = व; लघु + अन्वय = लघ्वन्वय short connection.  
 उ + ऐ = वै; विष्णु + ऐश्वर्य = विष्ण्वैश्वर्य the glory of Vishnu.  
 क + आ = रा; पितृ + आज्ञा = पित्राज्ञा a father's command.  
 क + ओ = रौ; मातृ + औषध = मातृौषध a mother's medicine.

6. When the improper diphthongs ए and ओ are followed by any other vowel, simple or diphthongal, they are changed to अय् and अव् respectively :—

ए + अ = अय् ; ने + अन = नयन the eye.

ओ + अ = अव् ; पो + अन = पवन wind.

7. When the proper diphthongs ऐ and औ are followed by any other vowel, simple or diphthongal, they are changed to आय् and आव् respectively :—

ऐ + अ = आय् ; नै + अक = नायक a leader.

औ + इ = आवि ; नौ + इक = नाविक a sailor.

§ 374. The following table will be found useful in determining the *Sandhi* change of the vowels. The *Sandhi* or union change will be found “at the junction of the perpendicular and horizontal lines;” for instance, the change of the final vowel ई, in union with the initial vowel ए, is ऐ, as the horizontal line beginning at ई, and the terminating line commencing at ए, meet at the letter ऐ.

Final Vowels.	Initial Vowels.											
	अ	आ	इ	ई	उ	ऊ	ऋ	ॠ	ए	ऐ	ओ	औ
अ	आ	आ	ए	ए	ओ	ओ	अर्	अर्	ऐ	ऐ	औ	औ
आ	आ	आ	ए	ए	ओ	ओ	अर्	अर्	ऐ	ऐ	औ	औ
इ	य	या	ई	ई	यु	यू	यृ	यृ	ये	ये	यो	यौ
ई	य	या	ई	ई	यु	यू	यृ	यृ	ये	ये	यो	यौ
उ	व	वा	वि	वी	वु	वू	वृ	वृ	वे	वे	वो	वौ
ऊ	व	वा	वि	वी	वु	वू	वृ	वृ	वे	वे	वो	वौ
ऋ	र	रा	रि	री	रु	रू	रृ	रृ	रे	रे	रो	रौ
ॠ	र	रा	रि	री	रु	रू	रृ	रृ	रे	रे	रो	रौ
ए	अय	अया	अयि	अयी	अयु	अयू	अयृ	अयृ	अये	अये	अयो	अयौ
ऐ	आय	आया	आयि	आयी	आयु	आयू	आयृ	आयृ	आये	आये	आयो	आयौ
ओ	अव	अवा	अवि	अवी	अवु	अवू	अवृ	अवृ	अवे	अवे	अवो	अवौ
औ	आव	आवा	आवि	आवी	आवु	आवू	आवृ	आवृ	आवे	आवे	आवो	आवौ

## II.—*The Hal Sandhi, or the Combination of Consonants.*

§ 375. When two consonants combine, they undergo either a *change of place*, or a *change of quality and place*. When a consonant, which is a surd, or sonant, is changed in combination to its opposite character, the change is said to be a *change of quality*: as जगत् + ईश = जगदीश Lord of the world. In this example, त्, which is a surd, is changed to its corresponding sonant द्. When a consonant of one organ or place is changed to a consonant of another organ, it is said to undergo a *change of place*: as, सत् + शास्त्र = सच् + शास्त्र = सच्चास्त्र or सच्छास्त्र the true Scriptures. In this example the letter त्, which is a dental, is changed to च्, which is a palatal.

§ 376. In combination it is only the initial letter of the second word that has the power of assimilating. It changes the final of the first word to its own character. But the final is never changed to an aspirate, though the initial letter be an aspirate: सत् + भय = सद्भय holy fear, not सध्भय.

§ 377. I.—The following are the rules in regard to the consonantal *changes of quality*:—

1. The final consonant, if a surd, is changed to its corresponding sonant, when the initial is a sonant:—

षट् + रिपु = षड्रिपु six enemies.

अप् + घट = अवघट a water jar.

जगत् + ईश = जगदीश the Lord of the world.

2. The final consonant, if a sonant, is changed to a surd when the initial is a surd; thus, क्षुप् + पिपासा = क्षुत्पिपासा hunger and thirst.

*Note.*—The aspirate being always changed to its unaspirate in combination (§ 376), the ध् of क्षुध् becomes त्, and not थ्.

§ 378. The nasals, chiefly न and म, which are sonants, may optionally change the finals to their corresponding nasals:

दिक् + नाग = दिग्नाग or दिङ्नाग a wild elephant.

षट् + मास = षड्मास or षण्मास six months.

जगत् + नाथ = जगन्नाथ or जगन्नाथ Lord of the world.

अप् + नदी = अब्नदी or अम्नदी a water-river.

वाक् + मय = वाग्मय or वाङ्मय eloquent.

§ 379. II.—The consonantal changes of *place* are exclusively confined to the *dentals*, the *anusvāra*, and the *visarga*, and these changes take place in addition to the changes of *quality*.

§ 380. The following are the principal rules on the consonantal changes of *place* :—

1. The dental त् (including थ्, द्, and ध्) becomes palatal before the palatals, viz. च्, छ्, ज्, झ्, ञ्, and श् :—

सत् + चरित्र = सच्चरित्र good conduct.

सत् + जन = सज्जन a good man.

सत् + शास्त्र = सच्छास्त्र or सच्छास्त्र true Scripture.

2. The dentals त्, थ्, &c., before the cerebrals द्, ठ्, ड्, ढ्, and न् (not ण्), are changed to the cerebrals :—

सत् + टीका = सटीका a good commentary.

भगवत् + डमरु = भगवड्मरु the drum of God.

3. The त् before ल् is changed to लृ: as उत् + लंघन = उल्लंघन breach of law.

4. The dental न् before च् and छ् requires the insertion of श्; before त् and थ् the insertion of स्; and before द् and ध् the insertion of ष् :—

धावन् + छाग = धावच्छाग a running goat.

महान् + ठकुर = महांष्टकुर a great idol.

पतन् + तरु = पतंस्तरु a falling tree.

5. The dental न् before ल् is changed to a nasalised लृ: as महान् + लाभ = महाल्लभ a great gain.

### *The Anusvāra.*

§ 381. 1. The anusvāra followed by a vowel is changed to मृ: as, किं + अत्र = किमत्र what is there?

2. Before the consonants it may remain unchanged; but it is usual to change it to a nasal corresponding to the class of the letter which follows it. But it is never changed before र, श, ष, स, and ह, as these letters have no corresponding nasal letter.

*The Visarga.*

§ 382. The visarga, followed by a surd, is changed to the sibilant corresponding to the class of the surd; but since the gutturals and the labials have no class-sibilants, the visarga before these surds remains unchanged:—

रजः + कण = रजःकण a particle of dust.

पूर्णः + चंद्र = पूर्णचंद्र the full moon.

भमः + ठकुर = भमठकुर the broken idol.

नद्याः + तीर = नद्यास्तीर the bank of a river.

नद्याः + पार = नद्याःपार the opposite side of a river.

*Note.*—The visarga preceded by इ or उ, before क, ख, प, फ, is changed to ष; as निष्काम loveless, which is compounded of निः + काम; निः + पाप = निष्पाप sinless man; निष्फल fruitless, दुष्कर difficult. Indeed, the words निः, दुः बहिः आविः प्रादुः and चतुः followed by words beginning with क, ख, प, फ, always take ष; thus—

निः + काम = निष्काम loveless.

निः + फल = निष्फल fruitless.

दुः + कृत्य = दुष्कृत्य a sinful act.

चतुः + कोण = चतुष्कोण a square.

2. The visarga before the sibilants either remains unchanged or is changed to the sibilants that stand before it; as दुः + शासन = दुःशासन or दुश्शासन difficult of government; सत्यः + षट् = सत्यःषट् or सत्यष्षट्; प्रथमः + सर्ग = प्रथमः सर्ग or प्रथमस्सर्ग the first six sections.

3. The visarga followed by a sonant, whether a vowel or a consonant, is usually changed to र; as निः + धन = निर्धन without wealth, impoverished; दुः + आत्मा = दुरात्मा an evil spirit. If the visarga is preceded by अ and followed by a sonant consonant, it is dropped, and the preceding अ is changed to ओ; as, मनः + रम = मनोरम pleasing; रजः + गुण = रजोगुण the second of the three properties of the creature.

4. But if the visarga preceded by अ is followed by अ, the visarga is dropped, the preceding अ changed to ओ, and the initial अ elided. The elision is marked by the sign ऽ, called अवग्रह; अयः + अस्त्र = अयोऽस्त्र an iron weapon.

5. If the visarga is preceded by आ and followed by any sonant (vowel or consonant), or if the visarga is preceded by any vowel except अ, the visarga is dropped.

## PART III.

### CHAPTER XXIV.

#### Syntax.

#### THE RULES OF CONCORDANCE.

##### § 383—§ 403.

§ 383. Syntax treats of the forms discussed in the preceding parts, and the mode of combining them into *sentences*.

§ 384. A sentence is the utterance of a complete thought. A thought is a judgment in regard to the relation subsisting between two notions, one notion being affirmed, or denied of the other; कालिदास मोठा कवि होता Kalidas was a great poet; ह्या ग्रंथाची कविता साधारण नाही the poetry of this book is not common.

§ 385. The relation between the notions combined in a thought or sentence is indicated by inflections. The inflections so employed are called *relational*.

§ 386. The words in a Maráthí sentence are usually arranged in the following order: *first* the subject, *next* the object, *then* the adverb, and *lastly*, the verb; thus, हुष्ट पारध्यानं आमची सुंदर मैना ठार मारिली, the cruel sportsman killed our pretty jay. The subject or the object may be qualified by an adjective, which is placed immediately before it, as are the adjectives हुष्ट and सुंदर in the above sentence.

§ 387. When the verb has two objects, the accusative and dative, the accusative object is put nearest the verb: आपण एकमेकांस सुख द्यावे we should make each other happy. In this sentence सुख is the accusative, and एकमेकांस the dative object.

*Note.*—The order of words is changed when a person speaks with emotion, or when any special word is to be made emphatic. The emphasized word is put as near to the beginning of the sentence as

possible : संपेल कोदून ? तिका आरंभच करायास अजून कोणास फावलें आहे ? how could it be finished ? who has found time even to make a commencement ? चिन्मणा किनऱ्या कोठे आहे तो a small fiddler, where is he ?

*Note.*—Nevertheless words are made emphatic chiefly by the tone in which they are uttered, seldom or never by any grammatical construction.

§ 388. The Marāṭhī sentences, of whatever nature, whether assertive, interrogative, imperative, or exclamatory, are constructed in a uniform way, the distinction between them being denoted simply by the *tone* of the voice:—

*Assertive* : माझी तरवार खोलीत आहे my sword is in the room.

*Interrogative* : माझी तरवार खोलीत आहे ? is my sword in the room ?

*Imperative* : माझी तरवार आण bring my sword.

*Exclamatory* : माझी तरवार खोलीत आहे well done, my sword is in the room !

*Note.*—In the interrogative sentence the interrogative particles or words may or may not be employed.

1. When the enquiry refers to the bare assertion or negation of a fact or event, the interrogative sentence is used without any interrogative particle : माझी तरवार खोलीत आहे ? is my sword in the room ? तुझी त्याचे बाप आहां ? are you his father ? आज पाऊस पडेल ? will it rain to-day ? *Optionally* the interjectional particle काय what ? may be put at the end of the sentence ; आपण त्याचे मामा आहां काय ? are you his uncle ? पाऊस पडेल काय ? will it rain ?

2. When the enquiry refers to any other particular, such as the name, place, time, manner, &c., various interrogative words are always employed to make up the interrogative sentence : आपलें नांव काय ? what is your name, Sir ? तू कोठें राहतोस ? where do you reside ? केव्हां आलास ? when did you come ? तें कोणीं आणिलें ? who brought it ?

## THE SUBJECT, OR SUBJECTIVE CONSTRUCTION.

### *The Kinds of Subjects.*

§ 389. THE SUBJECT MAY BE A WORD, A PHRASE, OR A SENTENCE :—

*A word* : नदी वाहते the river flows.

*A phrase* : तिचें पारिपत्य होणें चुकलें नाहीं he did not escape punishment ; मला आईबापांची आज्ञा मानणें मान्य आहे it is imperative that I should obey my parents.



*A sentence* : वाईट वस्त्रांवरून कोणास हंसावे हें हलके मनुष्याचें काम आहे  
it is the part of a low man to laugh at any one for his bad  
clothes ; तें ऐकून दुर्गाचें मनांत आलें कीं औदार्याविषयीं आणि विश्वास देवण्या-  
विषयीं नानीं आपणाला भागू पेक्षां अधिक चांगलें झणावें having heard it,  
Durgí wished that Nání might praise her more than Bhágú for  
her generosity, and her readiness to confide in her.

*Note.*—A phrase (क्रियापदविरहित वाक्य) is a combination of words  
without the finite verb. The gerund (क्रियावाचक) is used to make up a  
phrase, as in the above two instances.

*Note.*—The finite verb (सावधिक or पुरुषवाचक क्रियापद) is the form of  
the verb limited by the gender and number of the subject or object.

§ 390. When a sentence is used as the subject, the de-  
monstrative pronoun हा this, is inserted in apposition, with or  
without a noun : आईचें ऐकूं नये, आणि त्या दुष्ट कुळबिणीचें ऐकावें हें तुला  
कसें बरें वाटलें how could you think that you should rather listen  
to that wicked woman than to your mother ? या द्वारांजून त्या पर्वता-  
कडेस जायास मार्ग आहे ही गोष्ट खरी आहे it is true that there is a way  
to go to the mountain through this gate.

When the demonstrative is employed by itself for this pur-  
pose, it is always in the neuter singular ; but if it is used with a  
noun, it agrees in gender and number with that noun, as illus-  
trated in the above sentences.

§ 391. The noun sentence might be used after the verb  
“to be,” as a nominal predicate (§ 398) ; it is introduced by कीं  
as in English ; तुझी इच्छा आहे कीं यमाचे यातनेंत पडावें it is your desire  
that you should suffer the torments of hell. In English the  
noun sentence, as in the above sentence, is constructed with  
the impersonal phrase “it is . . . that &c.”

### *The Case of the Subject.*

§ 392. THE SUBJECT OF THE VERB IS USUALLY IN THE NO-  
MINATIVE CASE ; हा गुण स्वाभाविक आहे this is a natural quality ;  
हजारों लोक तेथें जमले होते thousands of people had assembled there.  
The subject in the nominative case is called, by way of distinc-  
tion, the *Nominative*.

§ 393. In the following instances the subject of the verb does not take the Nominative Case:—

1. When the *transitive verb* is used in the *past tense*, the subject is in the instrumental case; चोरांनीं त्याचें घर लुटलें the robbers plundered his house; त्याणें मला बोलाविलें he called me.

*Note.*—"The Sanskrit is entirely deficient in a tense intended to express the completion of an action. When the completion of an action is to be expressed, we most commonly find the action expressed changed into a passive one; and, in fact, so that a participle which, in form and signification, corresponds to the Latin *tus*, is combined with the present of the verb substantive, or the latter is to be supplied, as, in general, the verb substantive, in Sanskrit is omitted almost everywhere, when it possibly can be done. In the episode of the Sāvitrī, it should be said, 'Thou hast gone as far as thou hast to go,' when the latter words are expressed by गतं स्वया (gatan, euphonic for gatam) gone by thee."—*Bopp*. The Maráthī past inflection is derived from this passive form.

2. In the *subjunctive mood* the subject is usually in the instrumental case; आह्मीं रोज त्याच्या घरीं जावें we used to go every day to his house; शिरायांनीं चोरांस धरून आणावें the sepoy's should apprehend the thieves and bring them up.

When the subjunctive mood expresses the *dubitative sense*, the subject is in the nominative case; तो आला असावा he might have come.

*Note.*—The Sanskrit passive participle in तव्य from which the Maráthī subjunctive in आवें is derived, is usually constructed with the instrumental subject, and agrees with the object; धर्मस्त्वया कर्तव्यः right is to be done by thee. (§ 188)

3. When the verb is potential, the subject is either in the dative case, or the instrumental, derived from the genitive; मला or माझ्यानें चालवते I can walk; रामाला or रामाच्यानें हा पाण्याचा घडा उचलवला Rama could lift up this pot of water. (§ 207)

*Note.*—The *potential verb* is a modification of the Sanskrit passive form which in the classical language is frequently used in the neuter construction; मया ज्ञायते it is known by me. (§ 333)

4. The verbs expressing *obligation*, simple as well as compound, take the dative subject; मला एक आंबा पाहिजे I want a mango (§ 262, 2); मला रोज वाचावें लागतें it is incumbent on me to

read every day (§ 262, 3); म्या or मला गेलें पाहिजे I must go ; मला or म्या करायाचें आहे I must do it.

*Note.*—पाहिजे is a passive form, and agrees with the subjunctive mood and the potential verb in not taking the subject in the nominative case. Strictly speaking what are considered the objects of these verbal forms are really their uninflected subjects.

*The Relation of the Nominative to the Verb.*

§ 394. WHEN THE SUBJECT IS IN THE NOMINATIVE CASE, THE VERB HABITUALLY AGREES WITH IT IN GENDER, NUMBER, AND PERSON ; मीं त्याच्या घरीं गेलों I went to his house ; तूं कां बरें घेणार नाहीस why will you not take it ? तें पाहून सुलें रडूं लागलीं the children having seen that, began to cry ; आम्ही गरीब आहों we are poor ; आपण सगळीं मिळून त्यास वर्गणी देजें we shall all make a collection for him.

1. When an individual is spoken of respectfully, the noun denoting the individual is considered to be in the plural number, and the verb is accordingly put in the plural ; वरून गोपाळराव खालीं आले Gopákráv came downstairs ; आई साहेब सांगतात झणून आपण परत जावें we should go back as the lady mother bids us ; औरंगाबादेमध्ये शिवराव झणून कोणी एक गृहस्थ होते there was a gentleman living in Aurangabad of the name of Sivaráv.

*Note.*—The singular noun of dignity referring to females may be optionally put in the neuter plural ; बाई साहेब आलीं असतीं पण मध्ये विघ्न आलें the lady would have come, but was prevented ; बाई तुम्ही मोठीं सुल आहां madam, you are very considerate. The neuter gender is usually used in speaking of ladies of high rank, such as the wives of chiefs, kings, &c.

2. A noun of address is followed by a verb in the second person, whether or not a second personal pronoun is inserted ; कां रामा, आज तूं कोणीकडे गेला होतास ? well, Rámá, where did you go to-day ? रेवा चल लवकर, तिकडे काय करितेस ? Reva, come away soon ; what are you doing there ?

*Note.*—Persons of rank are addressed in the third person, and the verb is constructed in the third plural : रावसाहेब जसा हुकूम करितील तो करायास मीं तयार आहे. I am willing to act as your honour may bid me (§ 421) ; कां कोर्टें गेल्या होत्या well, where did you (lit. “they”) go ?

§ 395. The subject of the verb is sometimes omitted. It is omitted in the following instances :—

1. When the verb is अकर्तृक or *impersonal*; माझ्या पोटांत कळमळें I feel sickish; उजाडलें it is daybreak. The verb is constructed in the Bhave construction, called the *Bháva kartṛik* (§ 195), in which the subject is not strictly omitted, but implied in the verb.

2. When the subject of the verb denotes indefinitely, in the conditional clause, “some one” or “somebody”; त्या वाटेनें गेलें असतां तुमचें ओझें उतरेल असें तुम्हास कोणी सांगितलें who told you that if you went that way you would get rid of your load? ओल्या जमिनीवर निजलें तर लागलेंच अंग धरतें if one sleeps on a damp ground, he is affected immediately with rheumatism. The verb is constructed in the neuter singular.

3. In the passive phrases, the subject understood being “they”; त्यास कोश असें ह्मणतात it is called a dictionary (lit. they call it a dictionary); असें असतां ह्या मार्गांत ही जी चिखलाची जागा ती बुजवून कां काढीत नाहीत when such is the case, why do not they fill up this muddy place in the road? त्या गांवांत सर्व पदार्थ तोलून विकतात all things are sold in this town by weight. (§ 255, 2)

*Note.*—The English passive forms are usually expressed in the above manner in Maráthi; the sentence is constructed in the ordinary way, the subject of the verb in the plural number only being omitted: या गांवांत लोक सर्व पदार्थ तोलून विकितात people sell all things in this town by weight, which in the passive form would be expressed without the subject; as, या गांवांत सर्व पदार्थ तोलून विकितात all things are sold in this town by weight. Such idioms are found in many European languages; the indicative plural active being put impersonally for the passive verb. Thus, for instance, the following Greek sentence: *την ψυχὴν σου ἀπαιτοῦσιν ἀπὸ σου they require thy life* (thy life is required). The English “they” is impersonal. In English the same idiom is sometimes used—*they call him a gentleman*, for “he is called a gentleman.” It is also common in Hebrew.

§ 396. Sometimes the subject is not omitted, but used in the neuter singular, and the verb agrees with it in gender and number. This construction is employed in the following instances:—

§ 397. When the agent of an act is not known, or is supposed to be unknown; आं, कोण हाक मारितें? eh, who is calling

out to me ? तिकडे कोणी निजलें आहेसैं वाटतें it appears somebody is sleeping there ; तें कोण येतें who comes there ? कोणी माणूस येतें some human being is coming.

2. When a most general statement is made ; ज्याला डोळे आहेत तें पाहील whosoever has eyes will see ; ज्याला समजेल तें शिकवील whosoever understands will teach.

3. When the humble condition of a person is described with delicacy ; एथें येऊन इतका भ्रम घेऊन जें भाकरीकरितां हाणें दिपतें तें गरीबच असेल बाबा surely, Sir, that person who takes so much pains to glean corn for food, must be poor. This construction would not be used in reference to the happy or honourable condition of a person ; जो तुला पोषितो तो तुजपेक्षां थोर असलाच पाहिजे one who feeds you must be greater than you.

§ 398. WHEN THE SUBSTANTIVE VERB “TO BE” IS FOLLOWED BY A NOMINAL PREDICATE, IT AGREES WITH ITS SUBJECT, AND NOT WITH THE NOMINAL PREDICATE ; तूं फार भली बायको आहेस you are a very honest woman ; तूं सुलगा झाली असतीस तर suppose you had become a boy ; तूं मला पन्नास रुपये देणें आहेस you owe me fifty Rupees.

*Note.*—When the verb “to be” is constructed with a noun or an adjective to make up the predicate, the noun or the adjective so united is called the *nominal predicate*, and the verb “to be” is denominated the *copula* or link.

*Note.*—The verb “to be,” when used as the copula, may sometimes be omitted :—

1. It is usually omitted in the interrogative sentence constructed with the interrogative pronoun काय ; तुझें नांव काय ? what is your name ?

2. In answer to questions like the above ; माझें नांव गोपाळ my name is Gopal.

3. In emphatic sentences ; तूं मूर्ख खरा you are indeed foolish.

4. In definitions ; कोश ह्याजें शब्दसंग्रहाचें पुस्तक a dictionary is a book containing a collection of words.

5. In proverbial expressions ; जेथें गांव तेथें महारवाडा wherever there is a village there exists a ward occupied by the Mahárs, corresponding to the English proverb.

*Note.*—In negative sentences नाही is equivalent to न + आहे, and the

verb आहे is therefore inherent in नाही. In the Konkan, however, आहे is added to नाही to make up the form of the perfect definite distinct from the past; he did not come तो आला नाही, *past*; he has not come; तो आला नाही आहे he has not come, *perfect definite*.

*Note.*—Besides the verb to be असणे and its forms, some other verbs have a copulative force. The verb होणे to become is one of them; तो शाहाणा झाला he has become wise. The neuter passives दिसणे to look, शोभणे to look becomingly, &c., are of the same nature; तो विद्वान् दिसतो he looks a learned man.

*Two or More Nominatives.*

§ 399. WHEN TWO OR MORE NOMINATIVES ARE CONNECTED BY A COPULATIVE CONJUNCTION, EXPRESSED OR UNDERSTOOD, THEY ARE USUALLY FOLLOWED BY A PLURAL VERB: वडील पोवार आणि वडील सांवत तेथेंच अवसान धरून उभे होते the elder Powar and the elder Sánvat stood even there with courage; कृष्णसेनाचे सारथि आणि घोडे मरून पडले होते the charioteers and the horses of Krishnasená were lying dead; जिकडे तिकडे गवतें आणि नाना प्रकारचीं झाडे उगवलीं होती everywhere various kinds of trees and grasses had sprung up.

1. When the two singular nominatives denote *persons*, and are of the *same gender*, they take a plural verb: रामा आणि त्याचा बाप आले आहेत Rama and his father have come; दुर्गा आणि सावित्री ह्या बहिणी होत्या Durga and Sávitrī were sisters.

2. But when the nominatives denoting persons, differ in *gender*, they, whether singular or plural, take the verb in the *neuter plural*: रमी आणि गोविंदा चोरून दौलतासिंगाकडे पाहात होती Rami and Govindā were stealthily looking at Davlatsing; जानोजी साळवी व त्याची बायको कोठे गेली आहेत? where have Janoji the weaver and his wife gone to? In such cases, that is, when the nominatives *differ* in gender, they are often collected into one head, and a *neuter plural demonstrative* is placed in *apposition*; एके दिवशीं सदाशिवपंत आणि बया हीं ओढीवर बसलीं आहेत इतक्यांत राख वैद्य तेथें आला one day as Sadāsivapant and Bayā sat in the veranda, a surgeon came there. Sometimes some such words as दोघें both, इत्यादिक &c., are used *appositionally*; as धाकू आणि साळी हीं दोघें बेकार होऊन आलीं Dhāku and Sāli have both come, with the loss of employment.

3. When two or more singular nominatives denote *irrational animals*, or *inanimate objects*, the verb often agrees in gender and number with the last word : आमची गाई आणि घोडा आला नाहीं our cow and horse have not come ; आपल्या जमिनीत दाणा कडबा फळफळावळ उत्पन्न होते grain, fodder, fruit, &c., grow in our fields ; तर यापुढे आपणास हिवाळा आणि उन्हाळा नाहींसा होता then we should no more have the winter and summer.

Sometimes, however, a *plural* verb may be used with the plural of the appositional demonstrative pronoun : आमची गाई, घोडा आणि बकरी हीं मेलीं our cow, horse, and goat have died. This construction is usually followed, when it is necessary to direct the attention to *each of the nominatives separately* : कारण जेथें अग्नि आणि गंधक हे प्रज्वलित आहेत अशा ठिकाणीं जाऊन पडाल for you will fall into a place which burns with fire and brimstone ; धर्म अर्थ काम आणि मोक्ष हे पुरुषाचे धर्म होत the chief duty of man is the pursuit of religion, wealth, love, and salvation ; इच्चै रम्य मुख्य व भाषणाची हातवडी हीं इचा थोरपणा सांगतात her pleasing face and address speak for her respectability.

4. When the subjects are of different *persons*, the verb, in the plural number, agrees, *in person*, with the one in the *first* in preference to that in the second or third person, and with the one in the *second* in preference to that in the third :—

1st and 2nd persons : तें तूं आणि मीं यांना वाटूं that you and I shall distribute to them.

1st and 3rd persons : मिरू आणि मीं जाऊन त्याची प्रार्थना करितों Miru and I will go and entreat him ; म.झी बहीण आणि मीं किती सुखी आहों ! how happy my sister and I are.

2nd and 3rd persons : ती आणि तूं अशीं दोघें आलां होतां she and you had both come.

*Note.*—When the subjects are connected by a *disjunctive conjunction*, the verb agrees with the nearest : तूं अथवा दुसरा कोणी आमच्या घरीं आला तर आझी असें करायाचें नाहीं if you or any other person should come to our house, we would not act so.

## THE OBJECT.

§ 400. WHEN THE SUBJECT IS INFLECTED (§ 393), THE TRANSITIVE VERB DOES NOT AGREE WITH IT: (1) IT MAY THEN AGREE WITH THE OBJECT, OR (2) DISAGREE WITH IT, AND ASSUME THE NEUTER SINGULAR NUMBER. (1) रामजीने आपणांपाशी क्षमा मागितली Rámji asked pardon of us; (2) रामाने राक्षसांस वधिले Ráma slew the giants. (§ 195)

*Note.*—When the verb agrees with the subject (कर्तृतुरोधी), it is said to be in the *subjective construction* or *Kartari Prayoga*; when it agrees with the object (कर्मतुरोधी), it is in the *objective construction* or *Karmani Prayoga*; and when it agrees neither with the subject nor with the object, but simply expresses its verbal sense (भावतुरोधी), it is in the *neuter construction* or *Bhāve Prayoga*, and takes the neuter singular termination—the sign of indifference or neutrality. (§ 195)

*Note.*—*Bhāve* (भावे) means *action* or क्रिया, and the *Bhāve* construction follows the sense of the verb or क्रिया (क्रियानुरोधी). In this construction the subject is expressed though the verb does not agree with it. When, however, the subject is only *implied* in the verb, as for instance in the impersonal verb (सांजावले it is evening), and the verb is constructed in the neuter singular (as in the *Bhāve Prayoga*), the construction is called either भावकृतक or अकर्तृक (not having a subject) प्रयोग.

1. When the object is accusative, the transitive verb agrees with it, but when it is dative, the verb assumes the neuter construction: (accusative object) आज राघूने फार लाजीरवाणे काम केले today Rághú has committed a most shameful act; पहिल्याने त्याने बर्फा खाळी first he ate the sweetmeat; (dative object) रामाने रावणाला मारिले Ráma killed Rávan.

2. When the object of the verb denotes a *person*, it is usually in the dative case, but when it denotes anything else, it is in the accusative case; ते रामाला गांवाबाहेर हांकून देईल he will expel Rámá from the village; म्या घोडा विकत घेतला I have bought the horse; रामाने घर बांधिले नाही Rámá has not built the house.

*Note.*—(a) Nouns denoting irrational animals may be sometimes put in the dative case; त्याने गाईला अजून सोडिले नाही he has not unloosed the cow yet. When the *action* denoted by the verb is the principal idea in the mind of the speaker, the dative or the inflected object is usually used, but when the *notion of the object* is prominent, the accusative or uninflected form is used; गाईला बांधिलेस have you tied up the cow? गाई सोडलीस? have you let loose the cow? In the first sentence the sub-



ject of inquiry is whether the cow has been *tied up or not*, and in the second, whether it is the *cow* that has been unloosed, or some other animal. The dative inflection, as it were, separates the object from the verb, and gives the verb a prominence. When the object is thus inflected, the verb appropriately takes the *Bhāve* construction. (§ 195, *Note*)

(b) So also nouns denoting persons may sometimes be used in the accusative case; राजानें तीस बाघ नहीं, पण तीस माणसें मारिलीं the king did not kill thirty tigers, but thirty men; श्यानें आपली सुलगी त्याच्या स्वाधीन केली (or आपल्या सुलीला &c.) he gave his daughter in his charge; मी तुला राजा दाखवितो I will show you the king. When the *person* expressed by the object is supposed to be so acted upon by the action denoted by the verb as to be virtually deprived of life, liberty, or power, it becomes reduced to the condition of an irrational or inanimate object, and therefore capable of being constructed in the accusative, the most dependent case.

(c) The names of inanimate objects may be used in the dative case when they are made *emphatic*. The accusative case would indicate the absolute thralldom of the object to the verb, but the dative inflection separates the object from the verb, (*Note a*) and gives it an independent and prominent position; ह्या नासक्या आंब्याला काय मी खाऊं? what, shall I eat this rotten mango? With the accusative object, the sense would not be so emphatic. The same idiom is used in Hindi: उस पथरको उठाया they lifted that stone (dative).

(d) The pronouns of the 1st and 2nd persons are always used in the dative case, as they express personality most emphatically; तुला कोणी सांगितलें who told you? मला यानें मारिलें he struck me.

§ 401. THE TRANSITIVE VERB MAY TAKE TWO OR MORE OBJECTS: रावजीला सुपारी आणि नारळ दे give a betelnut and coccanut to Rāvjī.

1. The transitive verb may take two or more *accusative* objects coupled by "and;" तेथें द्राक्षें आणि निंबें आणून ठेविलीं होती they had placed there grapes and lemons.

(a) When the verb is constructed with two or more accusative objects, it usually agrees with the last; सुरंवा आणि कलिंगड खाळें तेंही दिलें नाहीं they ate jelly and melon, of which they did not give me either; तिजकरितां खडेसाखर, बक्षामें आणि दुसऱ्या वस्तू कोण जाणें किती चोरल्या असतील I do not know how much sugarcandy, almonds, and several other things I must have stolen for her. Like the nominatives of the verb (§ 399, 2), the objects of the verb are often collected into one head, and a demonstrative pronoun, with or without a noun, is put in apposition; आमचे

आमजन आणि प्रपंचसुखें हीं सर्व सोडून आर्या काय? should we abandon all our relatives and worldly comforts? तेथें द्राक्षें, चकोत्रे, निंबें, अनानस, डाळिंबें, केळीं, अंजीर, पेरू अशीं नानाप्रकारचीं फळें आधींच आपून ठेविलीं होती they had placed there grapes, lemons, shaddocks, pine-apples, pomegranates, plantains, figs and guavas, and several other such kinds of fruit; रथानें दगड विटा आणि चुना हीं आणिलीं he brought stones, bricks and mortar.

*Note.*—1. When the objects are connected by a disjunctive conjunction, the verb agrees only with the last word; तिजपासून पैसे किंवा तमाखू तिला मिळाला नाही, ह्मणून तूं तिची टोपली अटकाविलीस you withheld her basket because you could not get money or tobacco from her.

2. The transitive verb may take two objects, one in the *accusative*, and the other in the *dative*, case: रामजीस चार रुपये द्या give four Rupees to Rámjī. The accusative object is called the direct (प्रत्यक्ष or मुख्य), and the dative, the indirect or personal (असमीप or संबंधी) object.

*Obs.*—That object is *direct* which is immediately acted upon by the verb and which is essential to complete its sense; and that is *indirect* which is acted upon by the verb through the medium of the direct object, and therefore remotely connected with it. The indirect is called the personal object, because it often denotes a person. The native grammarians do not make this distinction.

*Obs.*—The verbs of *करणें* making, *बोलावणें*, *ह्मणणें* saying, *नेमणें* appointing, *देणें* giving, *शिकविणें* teaching, *सांगणें* telling, *पाठविणें* sending, *आज्ञा करणें* commanding, *पुसणें* asking, &c., take two objects, the accusative and the dative; तुला तें कसेणां सांगितलें who told that to you? तो तिला इतका धर्म करील हें तुझी खरें मानितां? do you believe he would give her so much in charity? In Sanskrit these verbs are called द्विकर्मक क्रियापद.

*Note.*—1. When the direct object denotes an *action*, the gerund or the dative supine is used; म्या त्याला लिहिणें or लिहावयास शिकविलें I taught him to write. Sometimes the supine, as well as the gerund, may take its accusative object, and the finite verb then agrees either with the gerund or with the accusative object of the supine; म्या त्याला मोडी लिपि लिहावयास शिकविली I taught him to write the Modī character; तिणें शिष्या देणें सोडिलें नाहीं she has not left off calling names.

*Note.*—2. When the indirect object expresses an *action*, the indeclinable present participle तां or तांना is used: त्याला मारितांना पाहिलें नाहीं I did not see him striking. (§ 503)

*Note.*—The verbs of *करणें* to do, *समजणें* to understand, *मानणें* to consider, *ह्मणणें* to say, &c. take an accusative as the indirect object, called the *factive object*, but the verb does not agree with the accusative object; बेडकांनीं सहाश्रुगाला राजा केलें the frogs made the ostrich king. (§ 409 (b))

§ 402. THE OBJECT OF THE TRANSITIVE VERB MAY BE A SENTENCE: पण बायकोने सांगितलें कडी काढूं नको but the wife told him not to take off the hook. The transitive verb is put in the neuter singular.

§ 403. The objective sentence may either *follow*, or *precede* the governing verb: मला वाटतें कीं मीं आतां या यातनेंनून सुटवें I feel I must now get out of this torment; पैसे काय केलेस हणून गुरुजीनें पुसलें the master asked, what have you done with the money?

(a) When the objective sentence comes *after* the governing verb, it is introduced by कीं that, expressed or understood; मग विचार करूं लागली कीं पुढें कशी गत करावी then she began to consider how she should act in future; मला वाटलें होतें कीं मीं तुजवर कृपा ठेवितों तेणेंकरून तूं माझे सुलीस बऱ्या गुणाची शिक्षा लाविशील I thought that if I was kind to you, you would teach my child good ways.

(b) But when the objective sentence comes *before* the governing verb, the demonstrative pronoun हा this, असा such, in the neuter singular, the conjunction हणून &c., are inserted between the objective sentence and the principal verb; आतां मीं कोणता उपाय करूं असें ती बोले then she would say, what means shall I use? मीं तुझ्या घरीं येईन हणून हणाला he said that he would come to my house; राजानें माझें घर लुटलें, माझी बायको नेली, माझीं मुलें माणसें बंदीखान्यांत घातलीं, आणि माझी चौघांमध्ये अगदीं अप्रतिष्ठा केली हणून हा बोलतो he says that the king has plundered his house, carried away his wife, imprisoned his children, and publicly disgraced him.

*Note.*—The objective sentence is usually governed by verbs of हणणें saying, वाटणें thinking, विचारणें asking, सांगणें telling, आज्ञा करणें commanding, ऐकणें hearing, समजणें understanding, &c.

*Note.*—The objective clause usually reports the words of the speaker. In Maráthí the words of the speaker are simply quoted, and introduced by such particles as कीं, or followed by such words as असें, हें, हणून &c. In English a different mode of construction is followed. It uses the narrative, or indirect form of construction employed by historians. The Maráthí sentence, मीं तुझे घरीं येईन हणून तो मला हणाला, lit. “he said to me, that I will come to your house,” would be rendered in English, “he said to me that he would come to my house.” We give below a few more examples :—

(Eng.)—Rághú said that he was going home, (Mar.) राघु हणाला, कीं मीं घरीं जातों, lit. Rághú said that, “I am going home.”

(Eng.)—I told him that he was the man that I wished to see, (Mar.) मी त्याला सांगितलं की ज्या मनुष्याला पाहायला मी इच्छितो तो तू आहेस, lit. I told him that, “you are the man I wish to see.”

(Eng.)—You asked him where you went yesterday, (Mar.) तू त्याला विचारिलं की मी कोठे गेलो होतो, lit. you asked him that “where did I go yesterday?”

*Direct* (Eng.)—I said to him, “are you a tailor?” (Mar.) मी त्याला झगलों (or त्याला विचारिलं) तू शिंपी आहेस काय; *Indirect* (Eng.) I asked him if he were a tailor.

## CHAPTER XXV.

### THE ATTRIBUTE.

#### The Adjective.

##### § 404—§ 419.

§ 404. THE ADJECTIVE IS USED EITHER BEFORE A NOUN TO QUALIFY IT, OR AFTER IT WITH THE VERB “TO BE” AS A PREDICATIVE; ज्ञानी मनुष्यें मान पावतात learned men are respected; तो फार दयाळू आहे he is very kind. In the first sentence the adjective is used attributively (गुणविशेषण), and in the last, predicatively (विधिविशेषण).

§ 405. THE ADJECTIVE AGREES WITH THE NOUN IT QUALIFIES IN GENDER AND NUMBER; तो चांगला आहे he is good.

1. The declinable adjective (§ 103) indicates its agreement by a change of its terminating vowels, while the indeclinable adjective does not undergo any change of form; रामा शहाणा आहे, मूर्ख नाही Rāma is wise, not foolish; तुझा भाऊ रीतीने चांगला, मनानें मोकळा, आचरणानें स्वच्छ, स्वभावानें उदार, प्रकृतीने निःशंक आहे your brother is of good habits, open-hearted, pure, generous, and resolute; गुरूने त्याची आज मोठी तारीफ केली the teacher to-day spoke very favourably of him. In the second sentence the adjectives चांगला good and मोकळा open or free, which are declinable, end in आ, the masculine singular inflection, in order to agree with the

noun भाऊ brother, which they qualify, while स्वच्छ pure, उदार generous, and निःशंक resolute, which are indeclinable adjectives, retain their radical form.

2. The declinable adjective simply assumes या or ए before an inflected noun; मग मीं हलक्या लोकांशीं बोलणार नाहीं I will not then speak with low people; पहिल्या तडाक्यास तर मींच सांपडलें आहे I am the first to fall into your hands. Of the forms, that in या is preferable, but for the sake of variety both forms are sometimes used: शाळेच्या सुट्टीचे आरंभाचा दिवस the first day of school-holidays.

*Note.*—Sometimes the adjective along with the noun may be inflected for the sake of emphasis in ( त्यांकडे अवगणनेने पाहता ) गरीबा बिचाऱ्या (looks at him contemptuously) O thou poor fellow! तूं माझ्या पूज्या मामा, तूं माझे अपराध क्षमा करशील O my worthy uncle, you will really pardon my faults! The adjectives गरीब and पूज्य are inflected.

*Note.*—A singular noun of dignity being used in the plural number, the adjective qualifying it assumes plural inflections: गोपाळराव भले खरे Gopalrao is indeed honest; हे त्या दोघां सुलवि बाप this gentleman is the father of those two boys.

§ 406. WHEN THE ADJECTIVE IS USED ATTRIBUTIVELY TO TWO OR MORE NOUNS, IT AGREES WITH THE NEAREST: हा चांगला आंगरखा, पागोटें, सखलाद this good coat, turban and plaid; ह्या हवेंतलीं जनावरें व पक्षी एथें आढळतात the beasts and birds of that climate are found here; हा चांगला सुलगा आणि सुलगी मला आवडतात I like this good boy and girl.

§ 407. WHEN THE ADJECTIVE IS USED PREDICATIVELY TO TWO OR MORE NOUNS, IT FOLLOWS THE RULES OF CONCORDANCE GIVEN BELOW:—

1. When both the nouns denote persons and are of the same gender, the adjective is used in the plural number: तूं आणि मीं नित्य अरण्यांत राहाणारे you and I are constant tenants of the forest. But if the subjects are of different genders, the predicative adjective is in the neuter plural: त्याचा बाप आणि आई मोठीं भलीं आहेत his father and mother are very good people.

2. When the subjects denote inanimate objects, the predicative adjective always agrees with the last: त्याचें डोकें आणि चौंच

मोटी होती its head and beak were large; ओढे जिकडे तिकडे झुळझुळ बाहात असतात, व त्यांच्या योगाने सर्व डोंगर व सखल इत्या हिरव्या गार विसतात the streams flow gently here and there, and make the hills and low valleys look very green. The demonstrative pronoun हा this, may be optionally inserted in the neuter plural; त्याचें डोकें आणि चौच ही मोठी आहेत. (§ 436, 2)

§ 408. Sometimes two or more adjectives may qualify a noun : म्या एक उंच व जाड झाड पाहिलें I saw a tall and thick tree; जुनी व फाटकी पागोडी केवळ तेथे होती there were only old and torn turbans there.

When two or more adjectives are employed, the demonstrative pronoun असा such, is elegantly inserted between the adjectives and the noun they qualify : सुंदर व कुलीन असा एक तरुण तेथे अकस्मात् प्राप्त झाला a handsome and noble youth suddenly appeared on the spot; आम्ही शंडगा आणि निर्लेज्ज अशा एका रावाच्या समागमे आहों we are in the company of a rude and impudent gentleman.

When the noun is inflected, the demonstrative pronoun is often inserted in this way, and then the demonstrative alone is inflected to agree with the noun, and not the adjectives, as in the second of the above examples. (§ 436, 3)

§ 409. The adjective may be used as the object of a transitive verb : कोणाचें वाईट करू नये, बरेंच करावें we should not injure anybody, but do what is beneficial to him.

1. When the declinable adjective is used by itself as the object of a transitive verb, it assumes its neuter singular form : झाला खरें सांगितलें, खोटें नाही we told him the truth, not untruth.

2. When the declinable adjective is used along with another object, either a noun or pronoun, it may be constructed in two ways :—

(a) When the noun or the pronoun is accusative, the adjectival object agrees with it in gender and number : तिने कोळशानें भित्त अगदी काळी केली; she made the wall quite black with charcoal; आपलें तोंड एथून काळें कर go away from here.

(b) When the noun or pronoun is dative, the adjective is put in the neuter singular : वैद्यानें तिला औषध देऊन बरें केलें the doctor having given her medicine, cured her ; मीं तुझाला शहाणें समजतों I consider you wise ; त्याला पंतोजीनें शहाणें म्हणलें the Pantoji called him wise.

*Note.*—In the constructions with करणें to make, the adjective is usually made to agree with the inflected object, as वैद्यानें तिला औषध देऊन बरी केली. (§ 401, *Note*)

*Note.*—The verbs करणें to do, समजणें to understand, मानणें to consider, म्हणणें to call, &c., take an adjective as the secondary or indirect object.

§ 410. When two or more objects are compared, with the view of stating their resemblance or difference, or the degree in which they resemble or differ, the adjective indicative of the difference or resemblance is *inflected* in certain languages, such as Sanskrit, Zend, English, &c. ; but in Maráthí, the adjective is not so inflected, but is placed in the sentence *in a certain position*. The following is the rule of comparison :—

WHEN OBJECTS ARE COMPARED, THE ADJECTIVE IS SIMPLY PLACED AFTER THE ABLATIVE CASE OF THE NOUN WITH WHICH ANOTHER NOUN IS COMPARED : तीं नक्षत्रें सूर्यपेक्षां लहान नाहींत those stars are not smaller than the sun. In this sentence the “stars” are compared with the “sun,” and the adjective लहान small is placed immediately after the ablative case सूर्यपेक्षां than the sun. The above Maráthí sentence may be thus translated literally, “those stars *than the sun small* are not.” The principal noun, *i.e.* the noun with which another is compared, may be inflected by the ablative termination हून as well as by the ablative postposition पेक्षां than ; हें काम तुझ्याहून जाणत्याचें काम आहे this is the doing of one older than yourself ; तेल पाण्यापेक्षां हलकें असतें oil is lighter than water.

§ 411. When it is necessary to say that a certain object possesses the quality indicated by the adjective in the *highest degree*, that is, more than all the other objects of the class, THE PRINCIPAL NOUN DOES NOT INDICATE ONE SINGLE OBJECT, BUT THE

WHOLE CLASS OR SPECIES OF THAT OBJECT : **तो सर्व बुद्धिमान् शहाणा आहे** he is the wisest of all the boys, literally, “he than all the boys wise is.”

*Note.*—When the comparison is only between two or more *individual* objects, the comparison is said, in English, to be of the *comparative degree*, and when the comparison is between an object or objects and *the whole class* of those objects, it is said to be of the *superlative degree*, and the two degrees together are called *degrees of comparison* (तारतम्यभाव कोटि).

*Note.*—The Sanskrit particles of comparison are **तर** and **ईयस्** for the comparative degree, and **तम** and **ष्ठ**, for the superlative ; as **पुण्य** pure, **पुण्य-तर** purer, **पुण्यतम** purest. Even substantives are compared in this way ; **स्त्री** a woman, **स्त्रीतरा** more of a woman ; **नृ** a man, **नृतमः** a thorough man. In Persian the particles are **तर** and **तरीन**, which in Zend, the parent of Persian, are **तर** and **तेम** ; **बेह** good, **बेहतर** better, and **बेहतरीन** best. The root of these particles of comparison is **तृ** to step beyond. In English **तर** exists in the form of *er*, and **ष्ठ** in that of *est* ; “small,” “small-er,” “small-est.”

*Note.*—Though none of these particles are employed in Maráthí, a few Sanskrit words expressive of the highest degree of quality are of common use in the language : **उत्कृष्ट** excellent, **उत्तम** best, **धर्मिष्ठ** most religious, **वरिष्ठ** highest, **श्रेष्ठ** best, **प्रथम** first. The Persian word **बेहतर** “better” is also naturalised in the language.

§ 412. The following other methods are, also, employed for making up the forms for the superlative degree :—

1. The principal noun may be put in the locative case, governed by the postposition **आंत** or **मध्ये**, instead of in the ablative, inflected by **हून** or **पक्षां** ; **हा सर्व आंब्यांत मोठा आहे** this is the largest mango ; **सर्वोमध्ये हाच काय तो शहाणा** he is, indeed, of all men the wisest !

2. The superlative adverbs **अति**, **अतिशय** extremely, **अगदी** utterly, &c. may be joined to the adjective ; **त्यांतला अगदी लहान तुकडा** त्याने घेतला he took the smallest piece among them.

3. The adjectives **मोठा** great and **चांगला** good may be joined to the adjective : **त्याने एक मोठी लांब काठी हातीं धरली** he held a very long rod in his hand ; **तो मोठा बुरा आहे** he is very wicked ; **तो मोठा लबाड दिसतो** he looks a great liar ; **तो चांगला विद्वान आहे** he is a very learned man ; **तो चांगला शहाणा आहे** he is a very wise man ; **आमचा, देश चांगला सुपीक आहे** our country is very fertile ; **तू मोठा शंडगा,** निर्लज्ज आहेस you are very rude, very impudent.



4. The adjective may be doubled, or another noun or adjective of cognate signification joined to it: **तो लाल लाल झाला** he became very red; or **तांबडा लाल झाला**, lit., he became red red; or **तो लाल गुंद झाला**, lit., he became red like the गुंद flower; or **तो लाल भडक झाला** he became of a bright, flaring red; **स्याचें तोंड काळें ठिक्कर झालें आहे** his face has become very black, or coal black; **पांढरा सफेत** white white, *i.e.* very white; or **पांढरा फटफटीत** white as crystal, extremely white.

*Note.*—In the last three paragraphs the comparison is not direct.

§ 413. EQUALITY BETWEEN OBJECTS IS DENOTED BY THE USE OF THE DEMONSTRATIVES **इतका** and **एवढा** SUBSTITUTED FOR THE POSTPOSITION **हून** OR **पेक्षां**; **तो माझ्या इतका तरुण दिसतो** he looks as young as myself; **सूर्या इतका चंद्र लांब नाही** the moon is not so far as the sun.

*Note.*—**एवढा** denotes magnitude or quantity, and **इतका**, both quantity and number (§ 157): **इतके रुपये मला नकोत** I do not want so many rupees; **इतका** or **एवढा भात** so much rice.

§ 414. Similarity of qualities is indicated by the adjectives **सारखा**, **समान**, **प्रमाणें** like, &c.: **तुझ्यासारखें मीं एथें वुस-न्याच्या धर्मावर पोढ भरितों** I, like you, live here on the charity of others.

§ 415. A small degree of quality is expressed by modifying the adjective by **सा** or **सर**: **तो काळसर** or **काळासा दिसला** he looked somewhat black; or the adjective is modified by the adverbs **जरा**, **किंचित्**, **अंमळ**, &c.: **तो जरा काळा आहे** he is a little dark.

§ 416. When an adjective qualifies a noun, expressing the sense of *plurality*, it is usually *repeated*: **तेथें सुख्य सुख्य लोक आले होते** great men had come there; **त्या गांवांत मोठ मोठीं** or **मोठीं मोठीं घरे आहेत** there are large houses in that town; **तुला पुष्कळ चांगल्या चांगल्या भेटी आल्या असतील** you must have received many excellent presents. In Maráthí, as in the other Indian vernaculars, the adjective of quality is thus usually repeated, while in English it is used singly.

*Note.*—By affixing **ला** the adjective has the same sense that it conveys in its reduplicated form: **त्या गांवांत मोठमोठीं** or **मोठालीं घरे आहेत**.

§ 417. The reduplicated adjective expresses the following *additional* senses:—

1. It expresses the sense of the adjective *distributively*: सर्वांना एक एक लाडू वाटा give a cake to each of them all; ते सर्व जेवले पण चतकोर चतकोर पोळी मात्र घेतली they all ate, but each took only a quarter of a cake.

2. It expresses *gradual progression*: नुसरी थोडे थोडे वाचा read a little at a time; सकाळची सावली आंखूड आंखूड होते, आणि संध्याकाळची लांब लांब the shadow of the morning becomes gradually shorter, and that of the evening longer.

3. It expresses *intensity*: तो लाल लाल झाला he became very red; त्याचा अंत जवळ जवळ आला आहे his end is quite near.

§ 418. Adjectives of opposite or cognate signification are combined to express the sense of *comprehensiveness*: लहान मोठे मिळून पांच हजार होते there were, including the young and old, five thousand men present; हिरवी पिवळी अर्शी फुले त्याच्या हातीं होती he had in his hand flowers—green, yellow, &c.

§ 419. WHEN A NOUN IS JOINED TO ANOTHER NOUN TO EXPLAIN OR ILLUSTRATE IT, IT IS SAID TO BE USED IN APPPOSITION, AND THE VERB AND THE ADJECTIVE AGREE WITH THE APPPOSITION, AND NOT WITH THE ORIGINAL WORD: ते वेळेस रामराव, कृष्णराव, व सावित्रीबाई, दौलतरावाचीं मुलें, तेथें होती at that time Rámráo, Kṛṣṇaráo, and Sávitrībái, the children of Davlatráv, were there; मला पुढें एक झालारा बाबा व एक मुलगा अर्शी दोन माणसें भेटलीं further on I met two persons, an old man and a boy; मुंबई बेट जेव्हां फ्रिग्याच्या स्वाधीन होतें तेव्हां तें इतकें मोठें नव्हतें the island of Bombay was not so large when it was in the possession of the Portuguese. In the last sentence मुंबई Bombay is feminine and बेट island is neuter, and the verb होतें was, the pronouns तें it, and इतकें so, and the adjective मोठें large, agree with the appositional word बेट, and not with the original word मुंबई.

*Note.*—1. *Titles of persons are put after their names*: भाऊ हाक्कर त्याला औषध देत असतात Dr. Bhau attends him; नेपोलियन बादशाहाच्या पुत्रास जुलू लोकांनीं ठार मारिलें the Zulus killed the son of the Emperor Napoleon; रामा शिपाई आला आहे Rama sepoy has come. In English the titles are put *before* the names; *King* Edward, *Corporal* Anderson, *Dr.* Cook; so

also titles, conferred on natives by the English Government, precede the names : रावसाहेब विश्वनाथ नारायण आले आहेत Ráv Sáheb Vishvanáth Náráyan has come; प्रोफेसर केरो लक्ष्मण Professor Kero Lakshman.

*Note*—2. Nouns indicating *trades, professions, &c.*, are put after the proper nouns : खंदू माळी झाड लावितो the gardener Khandú is planting trees; जानोबा शिपी आपले काम उत्तम जाणतो the tailor Jánobá knows his work very well.

*Note*.—3. The nouns denoting *countries, cities, rivers, &c.*, are put after the proper names : इंग्लंड देश the country of England; मुंबई शहर the city of Bombay; गंगानदी the river Ganges. But in addresses and dates on letters in business documents, Government records, &c., the words denoting towns, provinces, &c., precede the proper names : शहर मुंबई एथें सुखरूप असो विशेष we are quite well in the city of Bombay, &c.; तालुके संगमेश्वर, जिल्हा रत्नागिरी the taluka of Sangameshvar, the zilla of Ratnagiri.

## CHAPTER XXVI.

### PRONOUNS.

#### 1. *Personal Pronouns.*

##### § 420—§ 452.

§ 420. The first person singular is usually employed in speaking of one's self: मी तुमच्या घरी उद्यां येईन I shall come to your house to-morrow; बाई, तुम्ही मजकडे या समयी रववली करू नये you must not, madam, speak to me on his behalf on this occasion. (This is said by the king to his page's mother in the Bálmitra.)

*Note*.—1. The editors of newspapers, representing the public, habitually use the first person plural; आम्ही ऐकतो की सरकारने मामलतदाराची बदली केली आहे we hear that the Government has effected the transference of the mámlatdár. Public officials in their official character may use the plural number: आम्ही या कैदीच्या अर्जाचा विचार करू we shall consider the petition of this prisoner.

*Note*.—2. A person might, if of acknowledged dignity, use the first person plural when speaking of himself, आम्ही बोलतो I (lit. we) say; आमचे येणे होणार नाही I shall not be able to come.

*Note*.—3. When expressing displeasure at the conduct of another, children, as well as grown-up people, sometimes assume आम्ही we; ते सर्व खरे पण आम्हाला यहा नाही सोसत, त्याला काय करावे? it is all true, but I can-

not bear jesting; what can I do to that? **आखी नहीं तुजहीं बोलत जा** go away, I wont speak with you.

*Note.*—4. A person might modestly use आपण for मैं; आपण त्याचा विचार करूं I (lit. you and I) shall think about it.

§ 421. IN ADDRESSING A PERSON, THE SECOND PLURAL FORM IS USUALLY USED: (the king says) **हैं मैं थोड़े दिले, मला वाटते की इतक्यांत तुमचें संकट दूर होणार नाहीं** I have given this to you which is but little; I believe it is not enough to afford you complete relief; **बाई तुमचा धोरपणा पाहून मला संतोष झाला. तुमची काय इच्छा आहे? कोणत्या गोष्टीनें मैं तुमचें प्रिय करीम?** I am very much gratified at your goodness, madam. What are your wishes? What can I do for your pleasure?

1. In addressing *inferiors*, such as children, younger relatives, menials, criminals, &c., the second *singular* is used: (to the page) **नाहीं, मुला, काहीं प्रयोजन नाहीं; तुझी आई तुजकडे येईल; तुला ती ऐयेंच भेटेल, अंमळ धीर धर** no, there is no occasion for it; your mother will come to you; she will meet you only here. Have patience for a moment.

*Note.*—1. But the children of persons of equal or superior station may be addressed in the plural number: **बाबा तुझाला हा खाऊ पाहिजे** child, do you want this sweetmeat? Servants always use the plural form.

*Note.*—2. Equals, friends and relatives, might use the singular number to one another, if the degree of familiarity between them admits of it.

2. BUT ALL OTHERS, OF WHATEVER STATION THEY MAY BE, SHOULD BE ADDRESSED IN THE PLURAL NUMBER. The king thus addresses the page's brother, who is an officer in the army: **या राव, आंत यावें** Good morning, sir; please walk in; **तुमचे तीर्थरूप बहुत सज्जन आणि मेढे शूर होते** your father was a man of great integrity and courage.

*Note.*—1. When the king is displeased with the same officer and regards him as a criminal, he uses the singular number: **तुझी तरवार दलपतरावाच्या स्वाधीन कर घाला हो याला एक महिना बंदिखान्यांत** deliver your sword over to Dalpatráv. Put him in prison for a month. In the following sentence the plural pronominal form (आपण) with the honorific subjunctive is used *sarcastically*: **आतां जावें राव, आपल्या बंदिशाळेंत** you may go now, sir, to your prison.

*Note.*—2. The singular may sometimes be used instead of the plural in *excited moments of tenderness*. The king changes the plural to

the singular when addressing the page's mother, being very much affected by her tender language: **माझे माते, नूं मला इतका थोरपणा देऊं नको; ऊठ, उभी राहा** O my mother! do not thou give me so much respect. Arise and stand up. The mother is usually addressed by the natives in the singular number, but the father, in the plural.

*Note.*—3. In addressing the Deity the singular number is used: **हे देवा, तूंच केवळ माझा बाता आहेस** O God, thou only art my Saviour.

§ 422. In addressing one's own masters and persons of dignity, as well as equals who are spoken to in a formal way, the reflexive pronoun **आपण** is substituted for the second person plural; **रावसाहेब आपला थोरपणा पाहून आझी आनंद पावलीं** sir, we are delighted at your magnanimity. With **आपण** in the nominative case, the verb is in the second person plural, as with **तुम्ही**.

A still more polite form of address would be with such honorific expressions as **महाराज, राव, रावसाहेब, सरकार, &c.**, used in the place of **आपण** and **तुम्ही** constructed with the verb in the third person plural. This is a more *indirect*, and therefore a more respectful mode of address. Thus (the schoolmaster, speaking to the king, says) **महाराजांचा ज्यांत संतोष तें म्या करावें** I should do what would please your Majesty; (the squire is thus addressed) **थेयें माझा उपाय नाही असें रावसाहेबांच्या मनांत यावें झणून सांगतें** I will tell it to you that your honour may know that I am quite helpless in this matter; **चार दिवस अधिक गेले झणून रावजी रागावतील** I am behind the time of payment a few days, and you, sir, might therefore be annoyed.

*Obs.*—In English, though titles are substituted for the second personal pronoun in addressing superiors, the pronoun is not entirely dispensed with; the honorific nouns are joined to the genitive of the pronoun; as *your excellency, your honour, &c.* In Marāṭhi the forms of direct address are entirely rejected: **म्या झटलें, रावजींस राग आला झणून म्यांनीं आमचें घोंडें परत लावून दिलें** I said to myself that perhaps *your* honour was annoyed and therefore you sent back the horse.

*Note.*—In more familiar intercourse, or in moments of strong emotion, the simple **तुम्ही** you might be used instead of **आपण**, or the honorific expressions. The page's mother, when overpowered with a sense of gratitude and affection for the king's most wonderful kindness to her and her son, thus addresses the king: **तुम्हां सांगिखे उदार, दीनदयाळ यांचें सदां कल्याण असो झणून देवापाशीं प्रार्थना करीन** I will ever pray to God that he may ever bless such as are like you, generous and kind to the

poor. So also the old beggar when blessing the squire uses the singular number : भगवान् तुला सुखी राखो may God bless you.

*Note.*—In addressing persons by name, the names of males should be used with the honorific suffixes राव, रावजी, जी, पंत, बा, बाजी, &c., and the names of females with बाई, ताई, &c.; thus गोपाळराव or गोपाळरावजी कोंणीकडे चालतां Gopálráv, where are you going? The form रावजी is more respectful than that in राव. The जी and बा are often assumed by those who are not Brahmans, though बा is freely applied to the names of the popular gods, as खंडोबा the god Khandobá, विठोबा the god Viṭhobá. Brahmans chiefly take पंत, unless they have studied any of the Shastras, or are officiating as priests; केरोपंत Keropant (a secular Brahman); रामसाखी Rám Sástrí (a Brahman versed in the Sástras); महादेवभट or महादेवभटजी Mahadeva bhat (a Brahman priest).

*Note.*—The forms of names are sometimes modified when the honorific suffixes are used; धोंडू a man's name in its simple form, being changed to धोंडोपंत, धोंडभटे, धोंडूजी, धोंडोबा, धोंडसाखी; so also राघु, Rághú रंगू, रंगोपंत, रंगराव, राघोबा, राघूजी, रघुनाथ, रघुनाथराव, &c.

*Obs.*—The safest course for the Englishman to follow in this matter is the following:—An Englishman may be called by (1) his *Christian name*, or by (2) his *surname*, or by (3) his surname with Mr. prefixed; or (4) addressed as sir, &c. The Maráthi simple name without the honorific suffix, corresponds to the (1) *Christian name*; the name with the honorific suffixes corresponds to the (2) *surname*, or (3) to the *surname with Mr.*, and for (4) the last form of address, the name of the person spoken to should not be repeated, but some such expressions as महाराज. राव, रावसाहेब, शेट, नानासाहेब (for नारायण) बाबासाहेब, तात्यासाहेब अण्णासाहेब, साहेब, &c., should be substituted: रावसाहेब आपणास राग तर नाहीं आला. Sir, I hope you are not annoyed, or the person may be called by his official title; कां मास्तर, आज आगबोट येणार? well, master (ticket master), is the steamer expected to-day?

§ 423. In speaking respectfully of persons when present or absent, the third person plural is used; आपण त्यांस न पुसतां गेलों, तर ते आपणास काय झणतील what will he (literally they) think of us if we went away without taking leave of him? हे त्या दोघां सुलांचे बापे आणि जसीं यांचीं सुलें तसेच हेही दयावान् आहेत this gentleman is the father of these children, and he is as kind as they are; हें वर्तमान पोंवारांस कळतांच त्यांनीं शत्रूकडचे सेनापति होते त्यांस लिहून पाठविलें as soon as the Powar heard of this affair, he wrote to the commander of the enemy's force.

§ 424. When the personal pronouns take inflected nouns in apposition, they usually assume their crude form; आसां कुणढ्यां-

ची काय कया सांगावी ? what can we say about us peasants ? मज ग-  
रिबाला दान द्यावें you ought to give a gift to me, a poor man ; तुमचे  
सारिखीं थोर मनुष्ये आहां गरिबांच्या घरी ? what, persons like you to  
come to the house of us poor people !

The first and second personal pronouns assume their instru-  
mental forms, and not their crude forms, before names in the  
*instrumental* case ; म्या गांवच्या धन्याने त्याजपाशीं एक गोष्ट मागितली  
असतां त्यानें नाहीं द्यावें ? when I, the lord of the village, asked a  
thing of him, should he have refused to give it to me ? तुझीं  
रावांनीं याप्रमाणें करूं नये you, gentlemen, should not act so.

*Note.*—When the noun is uninflected, the pronouns are also unin-  
flected ; मीं गरीब काय करूं शकतो what can I, poor man, do ?

## 2. The Reflexive Pronouns.

§ 425. The pronouns आपण and स्वतः are used reflexively in  
reference to the noun or pronoun going before ; त्याणें आपणास or  
स्वतांस मारून घेतलें he beat himself ; तुझी आपलें पायोदें बांधा fold  
your turban ; आम्ही आपणांशीं विचार करूं we shall think about it by  
ourselves.

§ 426. आपण is not often used appositionally in the *nomi-  
native case* in reference to the subject, but स्वतः is freely used in  
this way ; तो स्वतः विद्वान् आहे he is himself a learned man, not  
तो आपण विद्वान् आहे.

आपण can, however, be used appositionally to the subject with  
the pluperfect participle होऊन, when it expresses the sense of  
*spontaneity* ; तो आपण होऊन आला he came *personally*, or *of his  
own accord*.

*Note.*—The genitive form आपला is sometimes used appositionally  
as an *expletive* मीं आपला बसलों, (literally, myself am seated) I am seated  
here at ease, or I am just sitting ; ती आपली एथून उडली तों आपली माहेरीं  
गेली she just got up from here, and went straight to her mother's house.

§ 427. The genitive case of आपण, as well as स्वतः, can be used  
in reference to the subject only to qualify the *object* of the verb  
or its *extension*, never any word or words making up the sub-  
ject, or subjects of the verb. Thus in the following sentence, the

genitive आपला is correctly used since it qualifies the object: रावजीने आपला मुलगा रस्त्यांत पडलेला पाहिला Rávjí saw his son lying on the road. In the following sentence the genitive qualifies an extension of the predicate or verb: गोपाळ आपल्या गांवाी गेला आहे Gopál is gone to his village. But in the sentence which follows there are two subjects, Khandú and his wife, and the genitive qualifying the second subject, wife, cannot be आपली but त्याची; खंडू आणि त्याची (not आपली) बायको आली आहेत Khandú and his wife have come. But खंडू आपली बायको घेऊन आला आहे Khandú has come with his wife, or खंडूने आपली बायको आणिली आहे Khandú has brought his wife, is correct.

§ 428. आपण may be substituted for the personal pronouns, both singular and plural, as an independent word ; मला बाहेर ठेवून आपण (for तो he) खुशाल गोष्टी करीत बसला he left me outside, and himself sat talking away leisurely ; म्या त्याला जेवू घातले, मग आपण जेवायास बसलो I gave him to eat, and then myself sat down to eat ; तू मला खटपटीत लावून आपण स्वस्थ बसलास you put me to the trouble, and yourself sat still.

§ 429. आपण is used in the following special senses :—

1. It may be substituted for आम्ही we, in the sense of “I together with others ;” आपण सगळा दिवस पाहिजे ते करू we (you and I) shall do the whole day what we like ; आपणां चौघांस आज आमंत्रण आहे we four (you and I) are invited to-day.

2. It may be substituted for तुम्ही when a person is addressed most respectfully : आपण आज्ञा घ्याल तर आपून दाखवितो if you, Sir, will order me, I shall bring and show it to you. (§ 422)

3. A person speaking modestly to another person of his intention or ability to do a certain thing, may use आपण for मी I, in the sense of “I and you” : आपण याचा विचार करू I (literally “you and I”) will consider it. (§ 420, Note 4)

*Note.*—The form आपले आपण means of one's own accord : शेवटी कोणी हाक न मारितां तीं आपले आपण कावरीं बावरीं झालेलीं उठलीं before any one called out to them, they of themselves got up quite excited.

*Note.*—The reduplicative form आपआपले is distributive : ते आपआप-



लीं पुस्तकें देऊन आले they come, each bringing his own book; सर्वोस आपआपला स्वभाव आवडतो each likes his own disposition best.

### 3. *The Relative Pronoun.*

§ 430. The relative is used to introduce an attributive clause, which describes or explains the noun, called its antecedent: जो मनुष्य आईबापांची आज्ञा मोडितो तो किती तरी हीनभाग्य आहे how unfortunate is that man who disobeys his parents. The ANTECEDENT IS JOINED TO THE RELATIVE AS IN THE ABOVE PRECEDING SENTENCE; मनुष्य man, is joined to जो who, जो मनुष्य the man who, literally "who man."

§ 431. EVERY RELATIVE IS FOLLOWED BY THE DEMONSTRATIVE PRONOUN तो, DENOMINATED ITS CORRELATIVE (§ 150), AND THE CORRELATIVE MAY STAND BY ITSELF, OR WITH ANOTHER NOUN JOINED TO IT: मुमच्या भतारानें जे उपकार केले ते फेडायच्या योग देवानें आणिला आहे God has given me the opportunity of repaying the favours conferred upon me by your husband; ज्या गावांत तो रहात होता त्या गावांतच त्याला नोकरी लागली he was employed in the very village in which he lived.

When the antecedent is a pronoun of the first, or second person, it is joined *both* to the relative and the correlative: जो मीं बंदिखालेंत राहाण्यास योग्य नाही तो मीं न्यायाधीशापुढें उभा राहायास कसा होईन? how shall I, who am not fit to dwell in a prison, be worthy to appear before the judge? ज्या तुला वाचतां येत नाही त्या तुला हें पुस्तक देऊन काय उपयोग? of what use is it to give this book to you who cannot read?

§ 432. When the antecedent is joined to the relative in the relative clause, as, for instance, जो माणूस the man who, or rather "what man," the relative clause forms *one idea* with the antecedent; but when the relative clause stands by itself, and the antecedent precedes it, the relative clause does not form one idea with the antecedent, but bears the relation to it of an *apposition* or *formal explanation*: आपला पूर्वज जो नामांकित संग राजा त्याच्या वंशांतील हा शेवटला पुरुष होता he was the last man of the

family of our ancestor, the illustrious Sang rájá; असलीं हीं उदार कांटे झाड़ें ज्यांवर तूं काल उगीच रागें भरलास तीं इतकीं उपयोगी आहेत these most generous, thorny shrubs, at which you were without cause annoyed yesterday, are so useful.

1. Sometimes the appositional or explanatory clause is used *before the antecedent*, and then the demonstrative असा *such*, is inserted between the appositional clause and the antecedent, and the correlative तो is omitted: ज्यांच्या हातीं सुवर्ण विणे आहेत असे पवित्र कुमार आपल्या दृष्टीस पडतील we shall see such holy youths as have golden harps in their hands; ज्यांस अभिज्वाळांत जाळून टाकिलें, ज्यांस पशूंच्या तोंडीं दिलें व समुद्रांत बुडविलें असे आपल्या दृष्टीस पडतील we shall see such persons as were burnt in flames, devoured by wild beasts, and drowned in the sea. In the latter sentence the antecedent is entirely omitted. By substituting the correlative ते for असे, the relative clause will cease to be appositional.

2. The appositional clause commencing with the relative may be used, by itself, ending with असा, and the antecedent introduced by another relative may be followed by its correlative तो, as in the ordinary construction (§ 430): ज्यांचे हातीं सुवर्ण विणे आहेत असे जे पवित्र कुमार ते आपल्या दृष्टीस पडतील we shall meet such holy youths as hold golden harps in their hands.

3. Sometimes the antecedent with असा may complete the correlative sentence, and its relative appositional clause introduced by कीं may follow it: निर्लज्ज अशा एका रावाच्या समागमें आहों कीं जो आपले ठायीं नसता थोरपणा आणितो आहे आणि एकमेकांचें आगतस्वागत कसें करावें याविषयीं मूर्ख आहे we are in the company of a rude and shameless gentleman, who assumes a superiority to which he has no title, and who is deplorably ignorant of the rules of etiquette.

*Note.*—Sometimes the relative clause introduced by कीं has the force of the adverbial clause of purpose: बाला माझ्या राज्याचा स्तंभ, विश्वासू सेवक, आणि माझ्या मुलांचा मित्र करून ठेवावा, कीं जो एकाद्वे दिवशीं प्रसंग पडला असतां आपल्या बापाप्रमाणें राज्याच्या कल्याणार्थ प्राण खर्च करील I should make him the pillar of my kingdom, my faithful servant, and the companion of my children, that he might, like his father, offer his life for the welfare of my kingdom. When the relative clause with कीं जो is used adverbially, the antecedent is not preceded by the demonstrative

असा, as is the case when the relative clause is used adjectively. In the above example the antecedent **याला** is not qualified by **असा**, while, in the example in the preceding paragraph, the antecedent **रावाच्या** is qualified by the demonstrative in its crude form of **असा**.

4. Sometimes the relative clause may follow the clause containing the antecedent, without inserting **की** or **असा**. It is then used as a purely appositional or attributive clause in company with a number of other attributive phrases. The relative clause comes last, and rounds a highly rhetorical period : **त्यानें माझा रथ मोडिला त्यांत काय माझा तोटा झाला नाहीं ? रथ सोनेरी रंगाचा, नुकता नवा केलेला, ज्याचे दोन हजार रुपये मला पडले ?** what, have I not suffered a great loss in that he broke my chariot—a chariot that was gilt, that was but recently made, and which cost me two thousand rupees ? In this sentence the noun **रथ** is followed first by a prepositional attributive phrase, next by a participial one, and lastly by a relative clause. Again, **त्याची भलाई किती, संतोष-वृत्ति काय, ज्याचा सिंहासारखा पराक्रम, मेंढरासारखी मरीची** how just and contented he was in his disposition, whose valour was like the valour of a lion, and meekness like that of the lamb ! This is a most peculiar construction, and the relative clause is most elegantly used.

*Note.*—When the relative clause does not express the sense of an appositional or attributive clause, it should never be used after a complete sentence containing the antecedent. The relative clause is sometimes used in English in this way, but even in that language the relative has, then, the force of a *conjunction*, and is equivalent to “and who.” In translating the conjunctive relative, the Maráthí demonstrative **तो** is substituted for the relative pronoun. There was a young woman there watching the field, *who* said, &c. ; **तेथें एक तरणी स्त्री शेताची राखण करीत बसली होती, ती** (not जी) **झगली ; तिची आई बाहेरून आली, तिणें** (not जिणें) **नानीस पुसलें कीं दुर्गा कोठें आहे,** her mother returned home, and she inquired where Durga was ; **तेथें एक गुहा होती त्या गुहेंत मी निजलों** there was a cave there, *in which* I slept.

§ 433. THE RELATIVE AGREES WITH THE ANTECEDENT IN GENDER AND NUMBER : **जें नुकसान व्हावयाचें तें होऊन चुकलें** whatever injury was to be sustained has been borne ; **जो मनुष्य आईबापांची आज्ञा मोडितो तो किती हताग्र्य तरी** how miserable is that man who disobeys his parents.

§ 434. WHEN THE RELATIVE IS FOLLOWED BY SEVERAL NOUNS, IT, LIKE THE ADJECTIVE, AGREES WITH THE NOUN NEAREST IT: समज-ण्यास प्रयोजक जें शास्त्र, कागद, पत्र, हुत, महार इत्यादि पदार्थ तो डोळा that which is useful in imparting knowledge, as, for example, the Scriptures, a letter, a messenger, a guide, &c., is called an eye.

Sometimes, however, the relative may agree with the last word in the sentence, particularly if it be the principal one neglecting the words nearest it: व्याघाचें जें पंचपात्री, पेला इत्यादि लहान पात्र तें उपपात्र a goblet, cup, and other small drinking vessels are called *upapātra*. The principal word stands, as it were, in apposition to all the other antecedents, in the way in which the demonstrative हा this, असा such, &c., are used. (§ 438)

§ 435. The relative may be optionally omitted: माझे पेटांत कांहीं जुनीं चिरगुटे असतील तीं मीं सगळीं घोधून काढीन I will take out whatever old dresses I may have got in my box; सुलांनीं वडील सांगतात तें निमूटपणें ऐकावें children should quietly listen to what their elders tell them. In conversation the relative is often dropped.

§ 436. The emphatic sense of the relative is expressed by repeating it, or by uniting कोणी with it: जो जो पदार्थ ती मागे तो तो or तो आली तिला देऊं whatever (thing) she asked we gave her; जो कोणी विश्वास ठेवील तो तरेल he that believes shall be saved. This emphatic sense may also be expressed by the omission of the antecedent noun: ज्यांत आपलें अनहित तेंच निषेधिलें आहे whatsoever is injurious has alone been forbidden us.

#### 4. The Demonstrative Pronouns.

§ 437. The demonstrative pronouns are हा this, तो that, असा such, &c., and all the rules of concordance under the attributive adjectives (§ 404) apply to them; हा अंगरखा दोपी आणि धोतर this coat, cap and *dhotar*.

§ 438. The demonstratives हा and असा are often used *appositionally*, and serve the following uses:—

1. हा this, is often used in apposition to the subject, when the nominal predicate defines or explains the latter: रामा हा

गोपाळरावाचा सुलगा होता Rámá was the son of Gopálráv ; मुंबई हे शहर आहे Bombay is a city.

2. हा and असा are usually inserted in apposition when the verb has two or more subjects : रामा आणि गोविंद हे दोघे मौज पाहायास गेले होते both Rámá and Govindá went to see sights ; पुढें एक झतारा बाबा व एक सुलगी अशीं दोन मनुष्ये भेटलीं further on I met two persons, an old man and a girl. Or it may be used when the subject is composed of two or more words : गोविंद शास्त्री लेले हे आले होते Govind Sástri Lele had come.

*Note.*—असा expresses kind or sort, and हा points out individuality. When the demonstrative used in apposition is followed by another noun, it agrees with the latter : हा जो परमेश्वराच्या भक्तीपासून अंती मोठा लाभ होतो हीच सुगति होय the happiness which we obtain at last from God, that alone is salvation. अनंत ब्रह्मांडाच्या माळा, हे तो भगवंताची लिळा.

3. The appositional हा is inflected instead of the nouns for which it stands : हत्ती, घोडे आणि बैल ह्यांस चारा घाला give grass to the elephants, horses, and oxen ; रामा, हरि आणि गोपाळ ह्यांपेक्षां सखी हुषार आहे Sakhi is cleverer than Rámá, Hári, and Gopal.

4. हा is inserted in apposition when an adjective is predicated of two or more nouns : त्याचें डोकें आणि चोंच हीं मोठीं होती his head and beak were large ; गौरी, मथुरा आणि काशी ह्या मोठ्या शहाण्या आहेत Gavri, Mathurá and Kási are very wise.

5. हा or असा is also used, in apposition, when a sentence, used as the subject or object of the verb, is placed before it : सुली घे हे तुला म्या न्याहारीस दिलें, असें झणून तो चालता झाला child, take this, I have given it to you for breakfast ; so saying, he walked away ; त्या सुलीची आई लबाड नव्हे अथवा त्या सुलीनिं तुला लटकें सांगितलें नाहीं, हे तुझ्यानें कशावरून सांगवेल ? how can you say that the mother of that woman is not a liar, or that the girl has not told a falsehood ? कोणास झतारण्यासुळें, दुखण्यासुळें किंवा बुद्धेवासुळें भीक मागणें प्राप्त होतें तें तो लक्ष्यांत आणीत नाहीं he does not consider that some are obliged to beg by old age, sickness, or misfortune.

§ 439. The demonstrative used appositionally to nouns agrees with those nouns in gender and number ; बैल आणि रेडे हे जाच तेथें होते only the oxen and the buffaloes were there. Where

the nouns differ in gender, the demonstrative is used in the neuter plural; **त्यानें आपलें घर, गाडी, घोडा, आणि बाग हीं विकून टाकिलीं** he has sold off his house, carriage, horse, and garden. If the appositional demonstrative is followed by a noun, it agrees with that noun, and not with those which precede it: **त्यांनीं त्या वेळीं आपल्या बंदुकी, तरवारी, आणि ढाली अशीं हत्यारें बरोबर घेतलीं** at that time they took with them muskets, swords and shields.

§ 440. The demonstrative used appositionally to a sentence is always in the neuter singular, unless it be followed by a noun, when it agrees with that noun: **जेथें कोणी आपली कृपा इच्छितो आणि ती त्यावर आपल्याच्यानें करवत नाही अशी गोष्ट होते, तेथें त्याचा वांक, आपला नाही** where it happens that a person expects a favour of us, and it is not in our power to confer it on him, there he is to blame, not we. Instead of **अशी गोष्ट होते** we might simply say **असें होतें**.

Although the demonstrative may be employed in apposition to two or more clauses, it is always in the singular number: **त्यास नूं हांसावें आणि त्यानें तुझी खोडी काढिली क्षणजे त्वां त्यास मारावें हें काय तुला शोभतें?** does it become you that you should laugh at him, and that when he teases you, you should beat him?

§ 441. When attention is required to be directed to each clause separately, the demonstrative **तो** that, in its neuter singular form, is placed in apposition to each clause, and the demonstrative neuter singular **हें** this, is placed last, in apposition to the whole sentence collectively, with or without a noun: **त्यानें दारू लावितांना केंस भाजून घेतले तें, आपले दिवाणखान्यांतला आरसा फोडिला तें, गाडी मोडिली तें, हे सर्व अपराध (or हें सव all this) मीं त्याला क्षमा नाहीं केले** he burnt his hair letting off fireworks; he broke the looking glass that was in the parlour; he broke the carriage; did I not forgive him all these faults?

§ 442. The demonstrative **तो** is usually substituted for the third person; but when two persons are mentioned, **हा** is used for the nearer, and **ता** for the more distant. Thus the English sentence, "let him go, and let this man remain," would be

rendered तो जावो, हा रहो. In like manner, "let him go, and that man stay," would be हा जावो, तो रहो.

As regards the rules on the employment of the demonstrative तो that, as a correlative, see the Relative Pronoun. (§ 431)

### 5. *The Interrogative Pronoun.*

§ 443. The interrogative कोण refers both to persons and things, but chiefly to the former : तुझी आई कोण आहे मुली ? who is your mother, child ? त्यानें कोणाचा अपराध केला ? against whom has he committed an offence ? तुम्ही हा उद्योग करितां ह्याचा विषय कोण ? what is your object in engaging in this business ?

When the agent is unknown, the interrogative कोण is used with the neuter singular verb ; अं कोण हाक मारितें eh, who is calling out to me ?

§ 444. The form कोणता or कोणचा is employed when inquiry refers to one of a class of objects : ह्या आंब्यांवून वूं कोणता घेतोस ? which will you take of these mangoes ? कोणत्या मुलानें तुला ही गोष्ट सांगितली ? which boy told you this story ? तुम्हांला ह्या घोड्यांतून कोणचा पाहिजे ? which of these horses do you want ?

कोणता is sometimes used for कोण ; आपल्या बाळाच्या मरणाचा आपणास विसर पडावा असें कोणत्या आईच्या मनांत येईल बरें ? what mother would wish to forget the death of her child ?

§ 445. काय what ? is used in relation to things ; त्याला काय पाहिजे ? what does he want ? त्याचा उद्देश काय ? what is his object ?

§ 446. काय what ? has the following peculiar uses :—

1. It is used for the relative pronoun जें in the sense of "whatever"; तो काय (जें) देईल तें घेऊन ये bring whatever he may give you.

2. It is used as an exclamation of surprise at the greatness of a thing, both in reference to men and things : हा काय हो मूर्ख what a fool he is ! काय हें धैर्य what courage, this !

3. It is used also to express surprise at the *number* and *variety* of objects in a reduplicated form : मी काय काय त्याचे गुण सांगूं ? what and how many excellencies of his shall I recount ?

4. Or it may simply express the collective sense of extent, variety, and distribution: **त्याने काय काय तुला दिले ते मला सांग** tell me what all he gave you? The various articles may be separately enumerated, and a single **काय** may precede each noun; **संजगोरा काय, जोंधळा काय, गहू काय, जो जिनस पाहिजे तो आहे** there is *bájrí* there, *javári*, wheat; in short, every article you may require.

5. It may also be used as an interjectional particle of surprise or interrogation: **काय, स्वा त्याला मारिलेस काय?** what! did you strike him?

§ 447. It is used as a particle of interrogation: **आज पाऊस पडेल काय** will it rain to-day?

§ 448. The interrogatives **किती** and **केवढा**, signifying how much or how many, have corresponding relative and demonstrative forms (§ 157); and a distinction is sometimes made between them in sense and use, but utterly ignored by the best of authors. **किती** means how many, implying number, and **केवढा** how much, expressing quantity and extent. **किती आंबे पाहिजेत?** how many mangoes do you want? **केवढे तेल स्वा ओतिले** how much oil did you pour out?

The sense of degree is best expressed by **किती**; **मनुष्यांची बुद्धि किती दुर्बल व मंद आहे, व त्यांचे ज्ञान किती अल्प व अपूर्ण आहे** how poor and dull is the understanding of men, and how scanty and imperfect their knowledge! **काहीं मते काहीं लोकांस किती सबळ वाटतात** how strong do some opinions appear to some people!

#### 6. *The Indefinite Pronoun.*

§ 449. **कोण** as an indefinite pronoun signifies some one; **खाली कोण आला आहे** some one has come downstairs. When the person is quite unknown, the form **कोणसा** is used; **तुला कोणसा हाक मारितो आहे** some one, I do not know who, is calling out to you. **कोणी** has the sense of any one; **कोणी आले ह्मणजे मला सांगा** tell me when any one comes. **कोण एक** expresses some particular person or thing, both singular and plural; **आज आपल्या एथे कोण एक मनुष्य येणार आहेत** to-day some people are going to come to our



house; कोण एकानें असें ह्मदलें आहे some one has said so; a certain man has said so.

*Note.*—The form कोण एक has the form of the English indefinite article, and the indefinite phrase “a certain,” which is often employed in that language in commencing a story: कोण एक मालोजी नांवाचा मनुष्य होता there was a certain man of the name of Máloji. The indefinite numeral एक has the same sense: एक अति दरिद्री संताजी नांवाचा मोलकरी होता there was a certain very poor man of the name of Santáji; त्यांचें पोषण कसें होईल ह्मणून त्यास एके समयीं मोठी काळजी पडली at a certain time, or on a certain occasion, he felt very anxious as to how he might feed them. एक may also mean “some one,” “any one;” एका वैद्याला or एखाद्या वैद्याला बोलावा call some doctor, any you may find.

*Note.*—The Maráthí noun has the force of the English article inherent in it, and the context determines whether it is definite or indefinite; शेवटीं गांव आला हो at last we have come to a town, or at last we have come to the town (which we have been looking forward to); तो वाघ असावा it must be a tiger; हा पाहा बैल आला see, here the ox comes.

§ 450. कोणता as an indefinite pronoun answers to the question put with the interrogative कोणता? कोणता द्यावा which one shall I take? Answer, कोणताही घे take any you please.

§ 451. काय as an indefinite pronoun signifies that which, whatever: तो काय देईल तें घेऊन ये bring whatever he might give you.

§ 452. काहीं some, expresses a few, or a little: काहीं लोकांस असें वाटतें some people think so; त्यांत काहीं तेल काहीं पाणी होतें there was some oil and some water in it.

काहीं has a partitive sense: त्यांतले काहीं अंजीर व सुकेळीं मुलगी व आपण मिळून खाहीं he and his daughter ate some of the figs and dried plantains. It expresses, also, something more or less, not nothing: केवळ उपासी जाऊं नको, काहीं खा do not go without taking any food; eat something more or less. With the negative particle it signifies not at all: तुला काहीं मिळायचें नाहीं you shall not have anything at all.

It is used when any matter or business is spoken of indefinitely: तुझांपाशीं काहीं बोलायचें आहे I have to speak to you something. Used adverbially it expresses an indefinite degree: ईश्वरप्राप्तीचें सुख काहीं विलक्षण आहे the happiness obtained from the possession of God is something indescribably wonderful.

The phrase **काहीं करून** signifies by some means or other ; **आपण काहीं करून माझी गरज पुरवावी** you must by some means or other supply my wants.

The pronoun **काहीं** combined with **एक** means some few persons or things : **काहीं एक लोक असे आहेत की त्यांस सगळा दिवस तंबाखू खायास पाहिजे** there are some people who must chew tobacco the whole day. With the negative particle it denotes, not even one, nothing at all ; **पेंढार्यांनीं काहीं एक भांडें घरांत देविलें नाहीं** the Pindaris did not leave a single vessel in the house ; **मी तुला काहीं एक द्यावयाचा नाहीं** I sha'n't give you anything.

**काहीं** when reduplicated has a distributive force : **काहीं काहीं शेते बरीं आहेत ; काहीं काहीं वाईट** some fields here and there are good ; some here and there are bad ; **हे चित्र काहीं काहीं अंशीं चांगलें, काहीं काहीं अंशीं अगदीं घाणेरडें** this picture is good in some parts, in others it is very bad.

Reduplicated with **बाहीं** it expresses some little degree : **काहीं बाहीं मूळ घेतला, काहीं बाहीं व्यावयाचा आहे** I have purchased some little jagri, some little more is yet to be bought ; **औषध घेतांच काहीं बाहीं दिसू लागलें** as soon as he took the medicine, some little effect began to show itself.

## CHAPTER XXVII.

### THE USES OF THE CASES.

#### 1. THE NOMINATIVE CASE.

(कर्तृकारक or प्रथमा.)

§ 453—§ 464.

§ 453. The Nominative is the case of the subject when the verb takes the *Kartari* construction (§ 195) : **माझा धाकटा भाऊ आला आहे** my younger brother has come. It is also the case of the nominal predicate : **या मुलाचा बाप साळवी होता** the father of the boy was a weaver ; **तूं फार भली बायको आहेस** you are a very honest woman.

## 2. THE ACCUSATIVE CASE.

(कर्मकारक or द्वितीया.)

§ 454. The Accusative case expresses the direct object of the verb: ही तुझी ठकविद्या मीं बापास सांगेन I will tell this your trickery to your father ; तुझी हीं पक्वानें फार खाऊं नका do not eat much of these sweetmeats.

*Note.*—1. The accusative object is used, also, as the internal object of the compound verb. (§ 245)

*Note.*—2. When the direct object denotes a person, it is put in the dative case. (§ 400, 2)

§ 455. The accusative case is employed to express the adverbial relations of (a) *space*, (b) *time*, and (c) *measure* :—

(a) रोज मीं दोन कोस चालतो I walk four miles every day.

(b) ती बारा महिने अनवाणी चालते she walks barefoot all the year round.

(c) त्याला दोन शेर पीठ आणि चार हात बनात द्या give him two seers of flour, and two yards of broadcloth.

रास ह्याने मना सावध असावें, दुश्चित नसावें सर्व काळ.—*Rāmdās.*

मृता जा कृष्णेला, घेउनि ये भय नसे तुला लेश.—*Moropant.*

*Note.*—The measure of excess or inferiority, as well as the rate of measurement, is indicated by the instrumental case. (§ 457, 14-15)

## 3. THE INSTRUMENTAL CASE.

(करणकारक or तृतीया.)

§ 456. The instrumental case principally denotes the *instrument* whereby an action is performed : as या भयंकर शस्त्रांनं याच्यानं कोणास उपद्रव करवणार नाहीं इतकें बरें so much the better that he cannot do harm to anybody with this dreadful weapon.

। पथ्य नाम वीठोबाचें । आणिक वाचें नसेवी.—*Tukārām.*

§ 457. The instrumental case indicates several other relations besides that of instrumentality. The following are a few of them :—

2. *The agent*, or the subject of the verb : तिणें मला लवकर येतें झणून सांगितलें she told me that she would come soon ; एकमेकांस

साहित्य करावें झणून आपणास ईश्वरें या लोकीं पाठविलें आहे God has sent us on earth to help one another.

सत्यातें जोडावें सुद्धें, धर्मासि पळ न सोडावें.—*Moropant.*

निष्फळ होती मेघें, त्यजिलीं आलींहि जीविका शेते.—*Moropant.*

*Note.*—The subject is always in the instrumental case in certain instances. (§ 393, 1, 2)

3. *The operating cause or power* : मानाऊन त्या लाजेनेंच जीव दिला Mánáu died from that very disgrace; आतां माझी खात्री झाली कीं हीं कोणी मोठे कुटुंबांतील शरिद्रानें असे द्योस आली आहेत I am now convinced that they belong to some respectable family, and have been reduced to this state by poverty.

| सर्वे कांहीं घडे संगतीच्या गुणें | साधूचीं लक्षणें साधूसंगें.—*Rāmdās.*

4. *Manner* : त्याणीं मोठे प्रीतीनें, मोठे नम्रतेनें त्यांचें आगतस्वागत केलें they received them with great affection and meekness.

| पाशांतें तोडावें धीरें न करापि पाप जोडावें.—*Moropant.*

5. *The accompanying circumstance* : त्या काळीं बारा हजार स्वारांनीं शिवाजी मुसलमानावर पडला at that time Shivájí attacked the Mahomedans with twelve thousand horsemen; महागुरू वीस हजार घोड्यांनिशीं पंजाबांत शिरला Mahomed penetrated into the Panjab with twenty thousand horse.

6. *The contents of a thing* : तेथेंच त्याणें मोहरांनीं भरलेला कमरेचा कसा काढिला आणि दौलतरावांसमोर रिकामा केला only there he took out the scrip filled with moharas, which he had tied round his waist, and emptied it before Davlatráv.

7. *A reference, i.e., it is joined to nouns, adjectives, or verbs, to point out in reference to what they are to be understood* : याची आई शरीरानें निरोगी नव्हती, पण सुंदर आणि संसारकामांत मोठी दक्ष होती his mother was not healthy in body, but she was beautiful, and clever in housewifery; हरण एका डोळ्यानें अंधळें होतें the deer was blind of one eye.

| मळत्यागें झाला शरीरें निर्मळ | अंतरीचा मळ कैसा गेला.—*Tukárám.*

8. *Space, proximity, &c.*—

(a) *Near to, in motion* : मीं उगा वाटेनें चाललों होतो I was quietly going along the road.

प्राणी संसाराशीं आला । तितुका वृत्तुपयें गेला.—*Tukáram.*

(b) *Close to* : तिने त्याला उराशीं धरिलें she held him to her bosom ; तो चालला होता त्या वाटेत दोहीं बाजूंनीं कांदेझाडे होतीं there were thorny trees along both sides of the road by which he went.

(c) *Motion from* : पुण्यासने मीं साताऱ्यास गेलों I went from Poona to Satara.

*Note*.—When the ने has an ablative force equivalent to हून, ऊन from, as in the last instance, it is always written without the anuswár.

9. *Intercourse, opposition, &c.* : त्यानें त्याशीं मारामारी केली he fought with him ; लोकांशीं विनयानें, थोरपणानें चालत नार्हीत ते हलके लोक those who do not behave towards others with gentleness and honour, are base.

॥ झाला त्रियेचा लंपद ॥ मायबापाशीं उद्धट.—*Tukáram.*

10. *Purpose* : तथापि आमुच्या कार्योंद्देशें अवश्य गेलें पाहिजे for our benefit you must of necessity go.

11. *Time* : दोन तासांनीं त्याचा प्राण गेला he died in two hours. तपोधैर्याचा पर्वत ॥ चूर्ण झाला क्षणार्धे.—*Mukteswar.*

12. *Direction, authority* : मग भीमाबाईच्या विचारानें मनी सखीची चाकरी करायस राहिली then Sakhí remained there to wait on Maní with the permission of Bhimábái ; त्याला कायद्यानें दोषी ठराविलें he was convicted according to law ; त्याच्या दृष्टीनें in his sight.

13. *Comparison* : आणि त्याचे अवस्थेशीं आपली अवस्था लावून आपण मोठे मनुष्य असें मानून गर्वानें फुगतों we become elated, fancying we are great people, when we compare our state with his.

14. *The measure of excess or inferiority in comparison* : तो दोन वर्षांनीं मोठा he is older by two years.

15. *Rate of in measurement and quantity* : तो शेरानें विकतो, पायलीनें विकीत नार्ही he sells by *seers*, not by *páyalis* (bushels).

*Obs.*—The English student should notice the prepositions which express the different senses of the instrumental and all the other following cases. The senses of the Maráthí instrumental are expressed in English by the prepositions “by,” “with,” “against,” “in,” “according to,” “along,” &c. No one who would speak Maráthí idiomatically should neglect the chapters on the “Uses of the Cases.”

## 4. THE DATIVE CASE.

(संप्रदान कारक or चतुर्थी.)

§ 458. The dative primarily denotes the *person* or *thing* *remotely connected with an action as its object*; etymologically it signifies a *giving*, real or imaginary : तुझाला हे खाऊसाठी दिले असतील this must be given to you as pocket-money ; गणपतराव धाकट्यांस पुष्कळ बर्फी वाढितो आणि आपणास घेतो Ganpatráo gave much sweetmeat to the younger lads, and took much for himself. The dative object is called the *indirect object*. The dative case has several other uses. It signifies—

2. *The direct object* : वडील पोवार त्याला धरितो the elder Powár holds him ; मी तुला ओळखितो, तसा बाबा तुला ओळखीत नाही father does not know you as well as I know you. When the object is a person, the dative is used as the direct object. (§ 400, 2)

3. *The subject with the potential verb* : आह्माला काम केल्यावांचून राहवत नाही we cannot do without working ; तिजसारखी तुला सुकी भाकर खाववणार नाही you will not be able to eat dry bread as she does. (§ 393, 3)

4. *The person or thing to which an action refers, chiefly with intransitive verbs* : दोघे सुरुगे मोठे झाले तेव्हां राण्यास धास्ती पडली the Ráná became anxious when the two boys grew up ; तुझी आह्मांस फार भयंकर दिसतां you appear to us very dreadful.

The following are a few particulars indicated by the *dative of reference* :—

(a) *The person or thing benefited or injured* : औषधोपचार करून दुखगाइलाज गुण आला the patient recovered by the remedies that were used ; नकटीचे लग्नाला बाराशें विघ्नं there are a thousand obstacles in the way of the marriage of a woman that has a snub nose.

(b) *Possession* with the verb असणे : त्याला लहान लहान सहा मुलें होती he had six small children.

(c) *The person for whom sympathy is expressed* : त्याला ते फार रडले they cried bitterly for him.

कोणे कोणासी रडावें॥ एका मार्गे एकी जावें ॥

(d) *The thing in which a person suffers* : त्या साखरेच्या व्यापारांत तो हजार रुपयांला गेला he lost in that sugar-trade to the extent of one thousand rupees ; तेजेंकरून ते मनुष्यपणाला झुकतात they lose their manhood by it.

(e) *The person supplicated* : तुझी सर्व देवाला शरण जा go all of you for help.

(f) *Effect or consequence* : मला वाटतें कीं तूं माझी काकळूत जाणून, तसा माझे दुःखास कारण होणार नाहीस I believe you will not so cause me pain when you know my distress ; आपले नाशाला मात्र तो लढला he fought only to his ruin.

(g) *Definiteness, i.e.* being used with an adjective, or a noun, or a neuter verb, it *limits* its sense : जिमेला गोड sweet to the taste ; खायाला मात्र चांगले good only for food.

(h) *Comparison* : राधेला जसा वनमाळी तसा तुला नळ शोभतो as Vana-málí suits Rádhá, so Nala suits you.

“ ॥ श्रीकृष्ण रुक्मिणीला, श्रीकृष्णा रुक्मिणी जशी आतां ॥

॥ दमयंतीस नळ नळा, दमयंती आयकों जनें गातां ॥ ”—*Moropant*.

(i) *Utility, office, &c.* : घे हे दोहों हातांस दोन माझे मित्रा take these two for both hands, my friends ; तो पोरें चाकरीस ठेवित असतो he employs boys as servants.

मुवां जाऊनि तपोवना, कौशिक ऋषीच्या दर्शना.—*Mukteswar*.

5. *Compensation, substitution* : शिवीला शिवी आणि लातेला लात an abuse for an abuse, and a kick for a kick.

6. *The relation of space* : —

(a) *Place in or on* : त्याचे डोक्याला पागोटें होतें he had a turban on his head.

(b) *Motion to* : दुसरीं मुलें वाढतील आणि रोजगारास चढतील other boys would be promoted and rise to high appointments ; तो गांवाला गेला he has gone to town.

7. *Time* :—

(a) *Point of time* : उद्यां चाराला या come to-morrow at four.

(b) *Time indefinitely* : काल रात्रीस तू कोठे होतास where were you last night ?

(c) *Extent, limit, &c.* : त्यास परत यावयास अजून दोन वर्षे आहेत it will take two years more for him to return ; साहज्या दोन मिनिटें आहेत it wants two minutes to ten.

*Note.*—The dative ला indicates time *definitely* and स *indefinitely*. The dative in स is never used to indicate a point or period of time, but only *indefinite* time ; तू बरोबर दोहोला, not दोहोस ये come exactly at two o'clock.

## 5. THE ABLATIVE CASE.

(अपादान कारक or पंचमी).

§ 459. (1) The ablative expresses the relation of ablation, *i.e.* of *carrying away* or taking away : चौथ्या दिवशीं त्रिंबक शेट गांवाहून परत आला the fourth day Trimbakshet returned from the village ; तू दैवाचा कीं असले निर्दय पोरीचे हातून तरी सुटलास you are lucky that you have escaped from the hands of such a cruel girl.

*Note.*—The ablative termination हून or ऊन is affixed either *directly* to the noun, or to nouns governed by *postpositions*. It is also capable of being joined to adverbs ; गोपाळराव माडीवरून खालीं आले Gopalráv came downstairs ; मीं त्याचे तोंडून सर्व वर्तमान ऐकणार I am to hear the whole story from his lips ; त्यानें हांक मारिली he called. The English “from” governing an adverb is rendered in Maráthí by ऊन ; “from above” वरून ; “from here” एथून ; “from inside” आतून.

*Note.*—पासून is generally used in the place of हून to denote the *sense of ablation*, expressed in English by the preposition *from* : ग्यास हा पदार्थ कोळश्या पासून उत्पन्न होतो gas is produced from coal ; त्यांत दहा हजारोंपासून एक लक्षपर्यंत लोक आहेत there are from one thousand to one lac of people in it ; त्याच्या चेष्टांपासून कोणाला उपद्रव झाला नसेल no one can have suffered from his pranks ; गुरूपासून पळून जाईन हाणून हाणणें to say that he would run away from the teacher. It is when *motion from a place* is expressed that हून is usually joined to nouns denoting *place* or *location* ; गांवाहून, not गांवापासून, आला he came from town. When *motion from a person* is expressed, पासून, or जवळून is employed ; तो मजपासून गेला he went from me ; मीं त्याजवळून आलों I have come from him.

*Note.*—(1) Postpositions and adverbs, inflected by हून or ऊन, when expressing the sense of plurality, have a locative, and not ablative force ; घराच्या आतून व बाहेरून सर्व दिवे टांगिले होते lights were hung both inside and outside the house ; इकडून तिकडून सर्व झाडे दिसत होती everywhere trees only were visible.



2. Postpositions inflected by ऊन, when governing plural nouns, convey the locative sense ; मुंबईच्या व्यापाऱ्यांनीं सारवांतून कापूस माच आणिला the merchants of Bombay brought only cotton in the ships ; झाडावरून पाखरें बसलीं the birds perched on the trees.

3. The postpositions, as well as adverbs, express the sense of *passage or channel*, corresponding with through ; टपालांतून आलीं it came by post. The instrumental ने is also used ; या दारानें जा go by the door.

(2) Another important meaning of the form हून is *than*, and it is chiefly used as a particle of *comparison* : त्या मुलीच्या मुद्रेवरूनच दिसतें कीं ती कांहीं याहून चांगली अवस्था भोगावयास उत्पन्न झाली आहे it appears from the very features of the girl that she is born to live in a somewhat better condition than this. (§ 411)

## 6. THE GENITIVE CASE.

(संबंध कारक or षष्ठी.)

§ 460. The genitive case expresses *connection generally*, or the relation of *genus and species between two objects* ; hence the genitive is usually governed by a *noun* : यांत जर माझा तिलप्राय अन्याय आहे तर चोराचे हाल ते माझे हाल if I am in the slightest degree to blame for it, then my condition shall be that of the thief ; पण भाऊ तूं याचा परिहार कसा करितोस तें सांग but, brother, tell me how you exculpate yourself from this.

*Note.*—All adjectives *limit* the signification of the nouns which they qualify, or, in other words, *indicate the relation of species and genus* ; adjectives and genitives consequently *agree in their uses*. Etymologically, the genitive in most languages is adjectival ; and in Maráthí and several other languages it has often purely an adjectival force. (§ 461, 8)

*Note.*—“The real power of the genitive is to express the genus or kind. If I say a bird of water, ‘of the water’ defines the genus to which a certain bird belongs ; it refers to the genus of water-birds. In such phrases as son of the father, or father of the son, the genitives have the same effect. They would answer the same purpose as the adjectives paternal and maternal.”—*Max Müller*.

§ 461. The following are the principal relations indicated in Maráthí by the genitive case :—

1. *Origin, descent, family relations, &c.* : गोदावरी बाईची वडील मुलगी गंगा झगून होती the elder daughter of Godávaribái was

Gangá; बरें तू आत्मारामाची बहीण. ह्यापून त्या त्यास प्रथम भेटावें हें नीट आहे well, you are Átmárám's sister, and it is right that you should first go and see him.

*Note.*—The genitive denotes *descent*, even *without* the addition of a substantive : राजकुमारानें तिला विचारिलें, तूं कोणाची आहेस ? the prince asked her, whose are you ? (mark the answer) तेव्हां ती ह्याली, चंदानो ह्यापून एक रजपुताचा भेद आहे त्या जातीतील एक पुरुषाची मी सुलमी आहे ? then she said, I am the daughter of a man belonging to the Rajput tribe of Chandáno.

2. *Possession* : आनंदानें तिचे तोंडावाटे एक शब्द निवेना she could not utter a single word for joy ; या वेळेस हीं सगळीं पहिले चिर्गीतले सुलीचीं आहेत at this time all these belong to the girl mentioned in the first note.

*Note.*—The *neuter* genitive, *without the governing noun*, expresses *possession, affairs, nature, or property, &c.* : ज्याचें त्याला यावें हा उत्तम पक्ष the best thing is to give to one what is his own ; ज्याचें त्याला बरें दिसतें one likes what he does, or likes his own affairs.

3. *Material* : त्र्यंबकशेटीनें आपले जवळचे पैशांचा एक चांगला तारांचा पिंजरा आपविला Trimbakshet ordered an excellent cage of wires out of his own money ; तिनें कांहीं खीर आणि गव्हांची पोळी अशी तिजकडे दिली she gave her a little custard and a cake of wheat.

4. *Contents* : त्र्यंबकशेटीनें पिंजरा खाली काढिला आणि पाहतो तों राण्याच्या खगांत व पाण्याच्या पेल्यांत कांहीं नाहीं Trimbakshet took down the cage, and found that there was nothing in the box of grain and the cup of water ; बरफीची बरणी कोठें आहे ती मुला वज्रक नाहीं काय ? do not you know where the jar of sweetmeat is ?

5. *Members, or partition* : तुमची आवडच आहे तर एक सुपारीचें खांड या since you so wish it, give me a bit of betelnut ; ती रस्त्याच्या बाजूस बसली होती she was sitting by the side of the road.

*Note.*—The *genitive* denotes the *whole*, and the governing word the *part*.

6. *The person with reference to an emotion* : यावर माझा किती लोभ how much I loved him ! त्या गरीब मुलांचा यथेष्ट जेवसांना उत्साह पाहून तो धार्मिक वैद्य फार फार समाधान पावला the charitable physician was very much gratified when he saw the pleasure with which the poor children ate to their satisfaction.

*Note.*—The emotional genitive may be rendered in various ways; thus आईबापांची प्रीति the love of parents, may express either (1) आईबापांवरली प्रीति love towards parents, or (2) आईबापांतली or अंतःकरणांतली प्रीति love in the hearts of parents; शत्रूचें भय the fear of an enemy may mean either (1) शत्रू पासून भय fear from an enemy, or (2) शत्रूच्या मनांतील भय the fear in the heart of an enemy.

7. *The object*: तिणें सर्व प्रकारें त्या कोंकराचें पालन केलें she tended the kid carefully; तिचा विश्वास धर believe her.

*Note.*—The compound verbs sometimes govern a genitive object. (§ 246, 2)

*Note.*—The genitive is sometimes used objectively to an adjective: तो बाळहट्येचा दोषी खरा he is, indeed, guilty of infanticide.

8. *Quality*: अंगचें बळ bodily strength; घरचा पैका family stock; माझी बैलाची गाडी घेऊन मी स्वतः तुझ्यास न्यावयास येईन I will come myself with my bullock cart to take you.

*Note.*—The noun, as in the above phrase अंगचें बळ, is not usually modified before assuming the genitive termination चा, when it expresses the sense of quality; घरचा household, but घराचा of the house. The first is an adjective and the last is a genitive case; घराचा धनी the master or owner of the house, and घरची माणसें is the same as घरांतलीं माणसें householders, or persons living in the house; घराचे वासे rafters of the house, forming a part of the house, but घरचे वासे household rafters, in or somewhere near the house, but not forming any part of the house. Sometimes another adjective may be derived from the same root; सोन्याचे golden, or सोनेरी either golden or gilt from सोने gold. It is usually such words as express a local relation, in some way or other, that, like the adverbs, do not inflect the root before taking the genitive चा; as आंगचा of the body, तोंडचा of the mouth, देशचा of the country, उत्तरचा of the north, &c.; other nouns terminating in अ inflect it; काम work, कामाचा (not कामचा), useful. The inflected adverbs are वरचा of above, खालचा of below, कालचा of yesterday, &c.

*Note.*—The genitive termination indicates the gender of the noun it qualifies; and when it inflects a third personal pronoun, a demonstrative or a relative, the pronominal genitive expresses the gender and number of the possessor, as well as of the thing possessed; त्याचा of him, तिचा, तिचे of her, &c.

*Note.*—The locative in ई becomes adjectival by the aid of the suffix चा; अंतरींचा internal, of the mind. (§ 463, *Note*)

9. *Completion, abundance*: ह्या माशांचे यव्यांचे यवे दर वर्षास तेथून भूयससमुद्रांत येतात multitudes of fish come out thence every year

into the Mediterranean Sea; गांवचे गांव मजा पाहावयास लोटलें होतें the whole village had come to see the fun.

10. *A change of state*: हरिद्राचा श्रीमंत होतो आणि श्रीमंताचा हरिद्री होतो a poor man becomes a rich man, and a rich man becomes a poor man; आज मला गुरूनें पंचतंत्रांतली गोष्ट संस्कृताची प्राकृत कराव्यास सांगितली आहे the tutor has told me to translate a Sanskrit story from the Panchatantra into the vernacular to-day.

11. *Adaptation or use*: ती स्नानाची जागा that is a place for bathing; तिला एकाचें पांघराचाचें वस्त्रही दे give her also some wearing apparel.

§ 462. In the above instances we have shown the *connection* indicated by the genitive between *two nouns*. It has sometimes a reference to *adjectives, adverbs, and verbs*. Thus—

I. *The genitive with an adjective*:—

*With an adjective to denote the ground or object*: तो बाळहत्ये-चा दोषी ठरला he was convicted of infanticide.

II. *The genitive with an adverb*:—

*The partitive genitive* is chiefly joined to adverbs; घराचे बाहेर बसूं नको do not sit outside the house.

*Note*.—The postpositions are affixed to the inflected form of the noun or its *genitive case*: as घरावर or घराच्या वर on the house.

III. *The genitive with a verb*:—

1. *The genitive is sometimes used as both the subject and object of the verb*: आपला पक्ष खोटा आहे असें कबूल करण्याचें अद्यापि जानूच्या मनांत नव्हतें still it was not in Jánú's mind to confess that he was in the wrong; मी त्याचें ऐकणार नाहीं I will not hear what he may say.

*Note*.—The noun बोलणें saying &c., is, no doubt, understood.

*Note*.—The objective genitive is chiefly governed by the compound verbs, and expresses the object of some feeling; त्याचा मला राग आला I was angry with him; राज्याचा अपमान केला they dishonoured the king. (§ 246)

2. The genitive is used *adverbially to express relation of time*: तो दिवसाचा निजतो he sleeps by day.

*Note.*—The genitive expresses *time more emphatically* than the dative in सः तो रोज सांजचा येई आणि तीं दोघें रात्रीचीं फार वेळ एकांतांत असत he used to come every day in the evening, and they both used to be alone for a long time in the night. In this sentence the attention is directed to the *time* of meeting, while in the following to the *place* and *not to the time*; तूं रात्रीस बाहेर होतास, तर कोठें होतास you were out in the night, and *where* were you?

## 7. THE LOCATIVE.

(अधिकरण कारक or सप्तमी.)

§ 463. The Locative Case expresses the relation of place: तें त्यांच्या कार्णी पडून ते तिकडेच पाहू लागले it (the sound) having fallen upon their ears, they began to look only in that direction; यासाठीं तो सकाळीं बाहेर निघून गेला for this reason he went out in the morning.

मुखीं नाम हातीं मोक्ष ॥ देतो साक्ष बहुतांची ॥

*Note.*—The locative sometimes takes the genitive termination: तोंडींचा घांस देणें to give a mouthful out of one's own mouth.

जाणावा तो योगी सदा वीतरागी ॥ अहंभाव त्यागी अंतराचा ॥

*Note.*—The चा is an adjectival affix, like ला in तोंडांतला.

§ 464. The locative expresses the following other relations:—

2. *The object of the verb*: त्याच्या अर्गी लाव म्हणजे तो लबाड खरा when you convict him, then you will prove him a liar.

3. *Instrumentality*: तो तोंडीं जेवितो he eats with the mouth; आंगीं केलें तें काम what is done by oneself is well done.

होत असे भला भल्याचे संगतीं ॥ जाय अयोगतीं दुष्टसंगें ॥—*Tukdrām*.  
चंचुपदीं मधु सुढाळी ॥ मुखीं बोपितां क्षुधाकाळीं ॥—*Mukteswar*.

4. *Purpose*: आपणची ध्यानीं बैसला आसनीं ॥ जनीं आणि बनीं देव ॥ he sat down for meditation, and felt God to be in the society of men and in the desert.

## CHAPTER XXVIII.

## POSTPOSITIONS GOVERNING CASES.

## § 465—§ 469.

§ 465. Several postpositions are used in the place of case-terminations, or joined to case-terminations to *vary* their sense :  
तो आंबा मजजवळ दे or मला दे give that mango to me.

## 1. THE INSTRUMENTAL CASE.

(करण or द्वीया.)

§ 466. The following postpositions indicate the relation of *instrumentality* :—

1. करून expresses *simple instrumentality*, and is affixed to the instrumental case in ए : त्यानें शस्त्रें करून मारिलें he killed him with a weapon.

2. करवीं is of the same import as करून: तुला करवें ना, तर मुला करवीं or करवें करीव if you cannot do it yourself, get it done by your child.

3. कडून has several other significations besides that of *instrumentality*, thus—

(a) *Instrumentality* : रामानें बाणेंकडून रावणास मारिलें Rámá killed Ráwan with an arrow.

(b) *Indirect agency* : मीं त्याकडून घर बांधवीन I will cause the house to be built by him ; सराफाकडून रुपये देववीन I will give you money through the shroff.

(c) *Channel or medium* : पर्जन्येंकडून सर्वांस सुख होतें all are refreshed by rain.

(d) *Source* : त्याकडून (or पासून or जवळून) रुपये घ्या take the money from him ; तो हिंदुस्थानाकडून आला he has come from Upper Hindusthan. This is the *ablative* force of कडून.

4. जवळून has generally the *ablative* force, but as an *instrumental* postposition it denotes *indirect agency* : हें भांडें मजजवळून फुटलें the vessel was broken by me, *i.e.* it broke while I had it in my hands.

5. द्वारा or द्वारे expresses *instrumentality* or *medium* : शास्त्र-  
द्वारां तुमचे मनाची निवृत्ति होईल your mind will be satisfied by the  
Scriptures.

## 2. THE DATIVE CASE.

(संप्रदान or चतुर्थी.)

§ 467. The following postpositions indicate the *dative* relation:—

1. प्रत has two significations ; thus—

(a) *The object* : राजा प्रधानाप्रत बोलतो the king spoke to his  
minister.

(b) *Place* : तो गांवाप्रत गेला he has gone to the town ; ही वाट  
संपून आम्ही घराप्रत होऊं, तेव्हांच्या साऱ्या गोष्टी these things will be of  
avail when we have finished our journey and arrived at home.  
This postposition occurs in learned discourse.

2. जवळ expresses the *object* : as त्याजजवळ सांग tell him ; त्याज-  
वळ दे give it to him.

3. लागीं is generally used in poetry. It expresses—

(a) *The object* : किती शिकवूं तुजलागीं ॥

मनारे प्रीती धरी हरिपाई ॥

(b) *Ground or reason* : ह्यालागीं पातला रघुवीरः for this reason  
Raghuvir came ; निजतनयविवाहालागीं यावे you should come for the  
marriage of my son.

(c) *Utility or fitness* : कागद लिहिण्याच्या लागीं आहे paper is fit  
for writing.

4. The *postpositions* करितां, कारणें, सार्थें, स्तव, अर्थी denote  
the *purpose or reason*. Thus, ब्राह्मणाकारणें गाय दे give a cow for  
the Brahman.

5. पार्शी, like जवळ, expresses the *object* ; त्याला or त्याजजवळ or  
त्यापार्शी सांग tell it to him.

6. कडे at, expresses the *object* ; त्याकडेस पाठीव send it to  
him.

## 3. THE ABLATIVE CASE.

(अपादान or पंचमी.)

§ 468. The following are the ablative postpositions :—

1. कडून denotes the *source* : त्याकडून रुपये घ्या take money from him (*see* कडून under the instrumental case, § 466).

2. जवळून denotes—

(a) The *source* or *motion* from : मीं त्याज जवळून आलों I have come from him.(b) *Agency* : हे भाईं मजजवळून फुटलें the vessel was broken by me.(c) *Proximity* : तो आमच्या गांवा जवळून गेला he went by our village.

3. पासून denotes—

(a) The *source*, implying (1) *origin*, ह्या झाडापासून फळ होतें this tree produces fruit ; मजपासून हे पातक घडलें I have committed this sin ; (2) *privation*, माझ्यापासून ( or जवळून ) दोन रुपये नेले ते त्यानें आणिले नाहीत he has not brought the two rupees he took from me.(b) *Since* : त्या दिवसापासून घरीं आहे I have been at home since that day.(c) *Distance from* in space ; आमच्या घरापासून दूर आहे it is far from my house.

4. पेक्षां is used to express comparison : ह्या वडील भावापेक्षां शहाणा आहे he is wiser than this elder brother. It also expresses a reason : ज्यापेक्षां आपण बोलावतां त्यापेक्षां मला येणें भाग आहे since you call me, I must come. (§ 459, 2)

5. वरून expresses :—

(a) *Source* : माडीवरून खालीं आला he came from upstairs.(b) *Locality* : घोड्यांवरून सगळीं माणसं बसलीं all the people sat on horseback.(c) *Approximation* : तो आमचे गांवावरून गेला he went by our village.



*Note.*—वरून differs from जवळून. Both agree in expressing *nearness*, but वरून indicates, in addition, to pass close to an object without touching it, so as to go from one side of it to another ; तो आमच्या घराजवळून गेला he went by our house (vicinity); तो आमच्या घरावरून गेला he went past our house.

(d) *Ground or reason* : तुला म्या शब्दावरून ओळखिलें I recognized you by your voice ; आपण सांगितल्यावरून गेलों I went in consequence of what you told me.

#### 4. THE LOCATIVE.

(अधिकरण or सप्तमी.)

§ 469. The following are the *Locative* postpositions. The postpositions आंत, मध्ये have a purely locative force ; घरामध्ये बसून काय होतें what benefit is there in staying at home ? मांडवांत नवरी आली इतक्यांत लढाईची बातमी आली the news of battle arrived as soon as the bride came into the shed.

*Note.*—The following idiom is worthy of notice ; आंत *in* is idiomatically used for वर *on* in such cases as बोटांत आंगठी a ring *in* (for *on*) the finger ; so also पायांत ओडा shoes *in* the feet ; आंगांत अंगरखा a coat *in* the body ; डोक्यांत पागोटें a turban *in* the head, &c.

## CHAPTER XXIX.

### THE USES OF THE TENSES.

#### § 470—§ 507.

§ 470. The tenses have been considered as simple and compound. The simple tenses differ from the compound not only in regard to their forms, but also their signification. The former express time indefinitely, the point of time at which actions happen, without regard to duration, and they are appropriately employed to indicate single acts or habits, while the latter indicate a duration or continuance of time, the time during which a thing is done.

§ 471. Hence the simple present, past and future tenses may be denominated present indefinite, past indefinite, and future indefinite.

## THE INDICATIVE MOOD.

## PRESENT TENSE.

*The Present Indefinite.*

§ 472. 1. The present indefinite indicates an act which has lately commenced, and is in a state of progression: नूं यह करितोस you are jesting.

2. It indicates an action that is just about to commence: चल मीं तुला कांहीं मौज दाखवितो come, I will show you something strange.

3. It indicates an action that will certainly happen: उद्यां सकाळपासून तुझांस मोकळीक देतो I shall give you leave to-morrow, the whole day, from morning to evening; जर आझीं राई दिली नाही, तर तुझा बाप आझांपासून रुपये पांचशें ठोकून घेतो if we should not give him the orchard, your father will directly demand the five hundred rupees from us.

4. It expresses a general truth or maxim true at all times: जो आपल्या मुखानें आपली स्तुति करितो तो लघुत्व पावतो he who with his own mouth spreads abroad his own fame, is sure to meet with contempt.

5. It denotes an act long since past, but present at the time referred to in the discourse: भोजराजा विचारितो Bhoj Rájá asks; देवराव त्याजवळ गेले आणि झणतात, मुला, नूं एर्ये काय करितो आहेस Devráva went to him and said, child, what are you doing here? मिळवुनियां प्रधान चतुर ॥ विचारिं बैसले सकळ नृपवर ॥ झणती आझांसी नाटोपे नंदकुमार ॥ कैसा प्रकार करावा ॥ (*Sridhar*) having collected their ministers, all the kings sat for consultation, and said (in Maráthí, and say) we cannot control the son of Nand, and we do not know what to do. This construction is usually adopted in animated and descriptive narrative.

6. It expresses a habit: मीं याचकांस लाखों रुपये सहज देतो I am in the habit of freely giving to the poor hundreds of thousands of rupees.

7. It is used in quoting from an extant author: मोरोपंत असें ह्मणतात the poet Moropant says thus.

*The Present Imperfect or Progressive.*

§ 473. 1. It expresses that the action is in a state of progression: तो लिहीत आहे he is writing; आम्ही तुम्ही वाट पाहत आहो we wait your coming.

2. It expresses an act that was in progression at a past time, when employed with a past verb: पांखरें येत आहेत जात आहेत असें त्यानें पाहिलें he saw the birds going and coming. (§ 472, 5) It is used in this way in *narratives*. (§ 403, Note)

3. It expresses an act that has been in continuance for an indefinite period: तूं एथें किती दिवस अनुष्ठान करित आहेस how long have you been performing acts of devotion here?

*The Present Imperfect or Progressive Emphatic.*

§ 474. The Present Imperfect does not differ much in sense from the present imperfect tense, and is not seldom identified with it, but the following particulars are, nevertheless, important:—

1. It expresses the sense of continuance more strongly than the present imperfect: पहा मीं लिहितों आहें see, I am actually engaged in writing, *i.e.*, at this very moment; मुला तूं एथें काय करितो आहेस? child, what are you doing here?

2. It expresses an action that has been in progress for some time, though not quite without interruption: आज दहा वर्षें तो लिहितो आहे पण अजून त्याचा ग्रंथ तयार झाला नाहीं he has been engaged in writing these ten years, but still his book is not ready. The man might not be writing at that very moment.

*The Present Habitual.*

§ 475. The Present Habitual expresses the habitual condition or occupation of the agent: मासे समुद्रांत राहात असतात fishes

live in the sea ; तो प्रातःकाळीं देवाची प्रार्थना करित असतो he prays regularly early in the morning.

### PAST TENSE.

#### *The Past Indefinite.*

§ 476. The Past Indefinite expresses an act which has transpired in time already passed or spent : तो मला काल झणाला he said to me yesterday ; त्याने मला याच क्षणांत मारिलें he struck me just a moment ago ; तिने मला संपूर्ण गोष्ट सांगितली she told me the whole story.

2. It is used in the first clause of a conditional sentence with जर if, expressed or understood, to indicate the *probable* occurrence of an event : कधीं तूं आमच्या दारावरून आलास तर मजकडे ये should you ever pass our door, come to me.

3. It expresses an action that will *certainly* and *without delay* happen in future time, on certain conditions being fulfilled : सांग कीं माझे व्यापाशीं धांवलों tell me, and I shall also run to him directly ; त्यांनीं सर्वांनीं एकमेकांवर पूर्ण विश्वास ठेवून व मनास धीर ठेऊन पुढें व्हावें, झणजे सुधारक पक्षाचा जय झाला they should with perfect confidence in each other and with courage come forward, and the success of the reformed party will be an accomplished fact ; तूं पुढें जा, मीं मागून हाच आलों you go on ; I will follow immediately.

4. It expresses a present action, or condition emphatically : ह्यांत काहीं संशय नाही कळलें there is no doubt about it, do you understand ? पण मीं काय बोलायास आलें आहे तें समजलास do you know what I have come to say to you ?

5. It is used for the present tense when expressing a desire or opinion modestly : थोडी साखर पाहिजे होती I want (wanted) a little sugar ; आज मला नवा जन्म दिलाससं वाटलें I feel (felt) as if you had given me a new birth.

6. It expresses a present progressive action on the point of completion : हा पाहा आपला घोडा आला look here, our horse is coming.

*The Past Imperfect or Progressive.*

§ 477. The Past Imperfect refers to a past action as begun and in progress, but not finished: देवराव देशमुख एके दिवशीं आपल्या वतनवाडीची चौकशी करून परत येत होते one day Devráv Deshmukh, having inspected his estates, was returning.

*The Perfect Tense.*

§ 478. The Perfect Tense implies an action perfected some time ago, but the consequences of which extend to the present time: आपण एकमेकांचें साह्य करावें, झगून आपणास ईश्वरें या लोकीं पाठविलें आहे God has sent us into the world that we might help each other; त्यांसंगतीं जेवायास बहिणीनें बोलाविलें आहे my sister has invited me to dine with them.

*Obs.*—In English the perfect tense is employed to denote a past action recently finished, but in Maráthí the past indefinite is used for it: “I have just heard the news,” would be in Maráthí म्या आतांच वार्ता ऐकिली I just now *heard* the news. Hence a Maráthí would answer the question—“Have you marked him present”? thus; होय मांडिलें “yes, I *did* mark him,” instead of “yes, I *have* marked him.”

2. It has the force of the progressive present, and indicates the continuance of a state or act in present time. When the perfect tense has this sense, the transitive past participle, constructed with आहे, has the force of a passive participle, and the *intransitive* past participle has the force of a deponent. (§ 167, 1, *Note*) In English in such constructions the passive voice is employed: आई पुरली आहे तेथें जातों he goes to the place where his mother is buried; त्यांच्या तेथें गोष्टी चालल्या आहेत they are engaged there in conversation; शाकभाज्या पुष्कळ झालेल्या आहेत; जिकडे तिकडे पाणी जमलें आहे, त्यांनून कागसांचीं तारवें करून मुलें पोंहवीत आहेत the vegetables and herbs have grown in abundance; here and there there are pools of water on which children are sailing paper boats which they have made.

3. It is used dramatically for the pluperfect: तो चालला आहे इतक्यांत राजा आला he was just going when the king arrived.

*The Pluperfect Tense.*

§ 479. 1. The pluperfect expresses an action which was past before some other specified past action : त्यांनीं तिला ताडीवर निजविलें होतें तेव्हां म्या पाहिलें just after they had placed her on the bier I saw her ; त्याची काठी बाहेर ठेविली होती ती आपण स्वतां आणून त्याचे जवळ ठेविली she brought and placed by him his walking-stick which he had left outside.

2. When an action takes place at some specified period or point of past time, and does not continue in itself to the present time, the pluperfect is employed : मीं काल पुण्यास गेलों होतों I went yesterday to Poona. But if the act should remain, the simple indefinite past, as in English, is used ; तो काल पुण्यास गेला he went to Poona yesterday (where he still remains). If he has returned, then तो काल पुण्यास गेला होता lit. he had been to Poona, is used.

3. The pluperfect is employed for the present perfect as a more modest expression : आपणापार्शीं कांहीं मागायास आलों होतों I have come to ask something of you.

*The Past Habitual.*

§ 480. 1. The Past Habitual expresses that a certain action was habitual, or usually performed in time past : तो एकावर एक पांच सहा दोण्या डोईस घालून बाहेर निघे he would sally forth with five or six caps on his head.

2. With the negative particle ना it expresses the unwillingness of the agent to do a certain action in past time, or the impossibility of the occurrence of an event : त्याला पुष्कळ सांगितलें पण तो जाईना I told him much, but he would not go ; नाव सोडितां येईना the boat would not come loose ; ती तिला सोनूची मैत्री करूं देईना she would not let her be friends with Sonú.

3. It is used to express the end or completion of the continuance of an action expressed by another verb : दुसरा आपणास देई तोंवर वाट पाहावी you ought at least to wait till some other

person gives them to you ; तुझा जीव जाई तोंपर्यंत तूं शरू पिशील you will drink liquor till you die.

4. It expresses the consequence of an action : शरीरास आयास नपडे असें अंग राखितो he takes care that he may not weary himself by great bodily exertion ; माझा हात पुन्हा नीट होई असें औषध द्यावे please give me such medicine as will cure my hand.

5. In poetry the past habitual expresses all the tenses of the indicative mood.

*The Compound Past Habitual.*

§ 481. The Compound Past Habitual has the first sense of the simple past habitual, viz. that the act was habitual at some past period : तो बोलायाचा असला म्हणजे हजारों लोक त्याचे भाषण ऐकण्याकरितां दुरून दुरून येत असत when he had to speak, thousands used to come from great distances to hear his speech.

*The Incepto-Continuative.*

§ 482. The Incepto-Continuative expresses the commencement and continuance of an act : धृतराष्ट्र बोलता झाला Dhritarashtra began and spoke as follows. This form is used only in translations of Sanskrit histories. The pure idiomatic expression for ordinary use is the infinitive of the verb with लागणे (§ 260, 1) ; तो वाचू लागला he began to read.

*The Dubitative Past.*

§ 483. The Dubitative Past expresses the probable occurrence of an event in past time. The probability may be of various degrees.

(1) The probability may be very great : तुझी मला शिकविलें असेल पण मला आतां आठवत नाही you may have taught me, but I have no recollection of it.

*Note.*—असावे is usually substituted for असेल when the probability is still greater : तुझी कांहीं तरी कुचेष्टा केली असावी he must have been teasing you some way or other ; त्यानेच नेले असावे it is he who must have taken it.

(2) Or the probability may be common : तो आला असेल he may have arrived ; तो कसाने वेडा झाला असेल बरें ? pray, how may he have become deranged ?

(3) **असेल** may be combined with another past tense to denote the probable occurrence of an event in past time before the occurrence of another past action : **मी गेल्यापूर्वी तो गेला असेल** he might have gone before I arrived. When the degree of probability is great, the subjunctive is used ; **मी गेल्यापूर्वी तो गेला असावा** he must have gone before I arrived.

*Note.*—In the conditional clause **असला** is preferable to **असेल**, **जर तो जात असला** or **गेला असला** or **जाणार असला**, and not **जर तो जात असेल**, &c., as the act in the consequent cannot be made to depend upon an act which is almost entirely improbable : **तो मुंबईहून आला असला तर लीकर मला सांग** should he have arrived from Bombay, then let me know instantly. The past form **असला** expresses the *completion* of an event, though in a contingent sense, and is, therefore, capable of being used in a conditional clause. The *future* contingent form **असेल** would be too vague and uncertain to be used.

#### *The Past Prospective.*

§ 484. 1. The Past Prospective expresses that the agent had an intention in time past to do some action : **मी काल आपणाकडे येणार होतो पण घरीरांत विकृति झाल्या मुळे घरीच राहिलो** I was to have called on you yesterday, but as I felt unwell, I stayed at home.

2. It expresses that a certain act was on the point of happening in past time, but that it is uncertain whether it actually took place or not : **काल त्याची चौकशी होणार होती** yesterday he was to have been tried.

#### FUTURE TENSE.

#### *The Future Indefinite.*

§ 485. 1. The Future Indefinite expresses an act that is to occur in future time : **तू ठेविशील त्याचाही सर्व प्रकार समचार घेत जाईन** I will also look after the one that you will keep ; **उद्यां पाऊस पडेल** it will rain to-morrow.

*Note.*—In English a future act spoken of in reference to a past act takes the auxiliary “would” and not “will,” but in Marāṭhī the simple future is used : **आहोती प्रतिक्षणों भिडे को तू आतां मरशील** we were every moment afraid that you would instantly die.

2. It expresses the incumbency of a particular act in an interrogative sentence expressed in English by the auxiliary



*should* : कां पळेन ? why should I run ? कां फोडील ? तो वेडा नाही  
why should he break it ? he is not mad.

3. It, with the particle च, expresses the certainty or incum-  
bency expressed by "shall;" तो जाईल he will go ; तो जाईलच he  
shall go, *i.e.* forced to go by another.

4. It expresses potentiality, physical or moral, expressed in  
English by the use of the word "*can*": त्यास हात आले नाहीत  
खाईल कसा ? he has got no teeth yet, how then can he eat ? दुसऱ्यास  
दुःखांत पाडून मी सुखी कसा होईन ? how can I be happy by plunging  
another person into distress ?

(a) It is used in the first clause of the conditional sentence  
with जर, expressed or understood, if great respect is to be ex-  
pressed in the supposition : त्याला औषध द्याल तर तुमचा उपकार जन्मवर  
विसरणार नाहीं if you would have the goodness to give him medi-  
cine, I shall never forget your kindness as long as I live ; मुलीनों,  
आज्ञा द्याल तर मी क्षणभर जाऊन येतो ladies, if you will permit me, I  
will just go and be back in a moment.

(b) It may indicate also that the supposition, in the opinion  
of the speaker, is not likely to be realized : मला राज्यपदीं बसवाल  
तर मी हे राज्य चालवीन if you please to seat me upon the throne,  
I will govern the kingdom for you.

(c) Or it may express that the speaker is indifferent regard-  
ing the realization of the supposition : द्याल तर द्या you may give  
if you wish.

5. It is used to express the possibility of an event expressed  
in English by the auxiliary "*may*": कोणी तरी यास बरें करणारा भेटेल  
we may meet with some one or other who can cure him.

6. Where in English the present is used, in Maráthí the  
future is sometimes employed.

(a) The future is used in Maráthí when it is followed by an  
imperative : बाकीच्याचें तुझ्या मनास येईल तें कर do with the rest what-  
ever you please.

(b) The future is used in Maráthí when it is preceded by  
जेव्हां, when, or जर, if, expressed or understood : तुला भूक लागेल तेव्हां

खायास मागतां येत when you are hungry, you can ask for food ; जर तो येईल तर तो तुला घेऊन जाईल if he comes, he will take you.

7. It is used as a more respectful form than the imperative or the subjunctive mood for making a request : मज दीनावर दया करून आपण त्याला पाहाल ? would you, sir, have pity on my miserable self, and do me the favour of coming and seeing him ?

*The Future Imperfect.*

§ 486. 1. The Future Imperfect expresses the continuance of a particular act in the future time : उद्यां ह्या वेळेस तो प्रवास करित असेल he will be travelling this time to-morrow ; मी बारा वाजतां तुझी वाट पाहत असेन I shall be waiting for you at twelve o'clock. The verb राहाणें substituted for असणें signifies the same thing : मी तुझी वाट पाहत राहीन.

2. It expresses also contingency, a little doubt or uncertainty as to whether the action will really take place or not : आमच्या गांवीं हा पाऊस पडत असेल most probably we have these showers in our village ; तुझा बाप तुझी वाट पाहत असेल your father most probably will be expecting your return ; ह्या वेळेस मी उद्यां पुण्यास असेन I shall most probably be at Poona this time to-morrow.

*Future Continuative.*

§ 487. The Future Continuative expresses the commencement and continuance of a future act in future time : तो चालता होईल he will begin to go away,

*The Present Prospective.*

§ 488. 1. The Present Prospective signifies the future accomplishment of an act that has been resolved on : ते उद्यां येणार आहेत they are coming to-morrow ; आपण त्याला काय देणार आहों ? what are we going to give him ?

2. It expresses emphatically the determination of the agent to do, or not to do, a certain action : तुला आज्ञा निलम्बार नाहीं you shall not have permission to go ; नाहीं माग कधीं जाणार नाहीं no,

uncle, I will never go. In the affirmative sentence the auxiliary verb is often omitted: **पण हैं शस्त्र धेऊन पुढें काय करणार ?** what do you mean to do further with this weapon ? **तुम्ही मजसमोर उभे राहाणार ; होय ?** you will dare stand before me, will you ? **मी त्या पोरोंचा अंमळ तमाशा करणार आहे** I am determined to make a little sport of those lads ; **जर नूं कांहीं करणारच तर मुलपिढें वाटया देव** if you are determined to do something, then place the cups before the young ladies. The omission of the auxiliary verb gives the sentence greater force.

*Note.*—When merely the proneness of an agent to do a certain act is to be expressed, the genitive supine is used instead of the future perfect tense: **तो एखादे दिवशीं अनर्थ करायचा** he is such a man as will some day or other do mischief.

### *Future Future.*

§ 489. 1. The Future Future expresses that the agent will be about to do something at some future time: **तुम्ही याल तेव्हां मी लिहिणार असेन** I shall be going to write when you come.

2. It expresses also contingency—that the agent may probably be about to do a certain act: **तो येणार असेल** he may be coming.

### THE CONDITIONAL MOOD.

#### *The Simple Indefinite Conditional.*

§ 490. 1. The Simple Indefinite Conditional usually expresses an act which might have happened in past time, but did not actually take place: **असें जर तुला म्हणता तर तुझ्याने त्याची थहा करवती ?** if he had spoken to you in that manner, then could you have mocked him ? It is used in both the members of the conditional sentence ; **मी तसें करितों तर तुझी माझी गांड कशी पडती** had I acted so, then how should ever you and I have fallen in with one another ?

2. It may express a present, past, or future supposition: **सदा हिवाळा असता तर बरें होतें** it would be delightful if it was always winter ; **तो आज येता तर तुझी भेट होती** were he to come to-day, you

would see him. Though the expectation or supposition may relate to a present or future time, it is always an expectation that is understood to be unrealized.

*The Progressive Conditional.*

§ 491. The Progressive Conditional expresses much the same sense as the preceding, but is more particularly applicable to acts in progress at the time to which the supposition refers : असा पाऊस सर्वकाळ पडत असता तर चांगलें नसतें were rain like this to fall continually, it would not be good for us ; तो जर काम करीत असता तर अनर्थ कशानें घडता had he been employed at his work, how could such an accident have happened ?

*The Dubitative Conditional.*

§ 492. 1. The Dubitative Conditional is used to make up a conditional clause with जर, expressed or understood, to express the probable continuance of an act of which the speaker has no knowledge : जर पाऊस पडत असला तर येऊं नको do not come if it should be raining ; मीं लिहीत नसलों तर माच मला येऊन भेट if I be not writing, then only you might come and see me.

2. It may express that the agent may have an intention to do the act supposed, but that the speaker has no knowledge of it : तो जात असला तर तें काम त्याला सांगा should he be going, then entrust the business to him.

*The Compound Indefinite Conditional.*

§ 493. The Compound Indefinite Conditional expresses that an event which did not actually take place might have possibly occurred : एक दोन दिवसांपुरतें तर निघालें असतें we should have had at least enough for one or two days ; तो तेथें आला असता तर हुला त्यानें तेव्हांच जाऊं दिलें असतें if he had come there, he would long ago have let you go ; तें थोडक्यांत चुकलें नाहीं तर ती पडली असती it missed by a little, otherwise she would have fallen, i.e. she narrowly escaped falling ; जर तुझीं मजकुरितां इसका भ्रम केला नसता तर मला मरून फार दिवस झाले असते had you not been at all that trouble for me, I should have been dead long ago.

*Past Dubitative.*

§ 494. The Past Dubitative expresses uncertainty respecting an action, which, if it ever occurred at all, must now be fully performed ; *त्यानें असी लबाडी केली असली तर मग तो डाड खरा* should he really have been guilty of such roguery, then truly he is a blackguard ; *तो बुंबईहून आला असला तर लौकर मला सांग* should he have arrived from Bombay, then let me know instantly ; *तो नसला गेला तरी मीं त्याकडे जाणार* though he should not have gone, still I am going to him. It is used in the antecedent clause of a conditional sentence.

*The Future Conditional.*

§ 495. The Future Conditional expresses that a person might have intended to do a certain action, but that he did not : *तो जाणार असला तर बरें होतें* if he had intended to go, it would be delightful.

*The Future Dubitative.*

§ 496. The Future Dubitative expresses an uncertainty respecting the intention of the agent to do a certain action in future time : *जर तो जाणार असला तर मला सांग* should he be going, then tell me. (§ 483, 3 Note)

## THE SUBJUNCTIVE MOOD.

§ 497. 1. The subjunctive mood etymologically expresses the sense of obligation, and is usually so employed in Marāṭhī : *ज्याचा अपराध केला असेल त्यापार्शी क्षमा मागावी* you ought to beg pardon of the person you have offended ; *तरवारीला आपण शोभवावें, तरवारीनें आपणाला शोभवूं नये* we should be an ornament to the sword, and not the sword an ornament to us ; *तुला नित्य बळी उगाच कशासाठी द्यावा* why should I then daily provide an offering for you to no purpose ?

2. It denotes fitness, or authority : *त्यानें सिंहासनावर बसावें, इतरांस अधिकार नाही* that person might sit on the throne, others have no right to sit on it.

3. It signifies a considerable degree of incumbency, and is rendered by *must*: **स्थाने काय उपासीं मरावे?** what, then, must he die of hunger?

4. It denotes a slight degree of incumbency or propriety, which is generally marked in English by the phrase *is to*: **आतां यावरून काय समजावे?** what, now, are we to understand by this? **असा अर्थ जाणावा** it is to be understood in this sense.

5. It is often employed in expressing a wish, or in giving a command, as a more polite form than the imperative: **रावसाहेब कलह झाला याविषयीं आझांवर राग न करावा** sir, please do not be displeased with us for the quarrel which has happened; **हिचा स्वा अंगीकार करावा** you may accept this; **ईश्वरानें तुझांस शतशुणित फल द्यावे** may God repay you a hundred-fold; **माझा बांटा भावां बहिर्णींनीं खावा** let my brothers and sisters eat my portion; **आपण जावें** you may go. It is far more polite to say **यावें** or **यावें आपण** you may come, than **जावें**, when asking a person to depart, and the phrase expresses I shall be happy to see you some other time.

*Note.*—The use of the verb **जातो**, on the occasion of leave taking, is considered unlucky, as it suggests *death*, the final departure; it, besides, intimates the intention of *coming again*; **आतां आझी येतो**; **कृपा असूं द्यावी** I shall be going; continue to regard us with affection.

6. It is used interrogatively to express inquiry; **आतां आपण काय करावें?** what shall we do now?

*Note.*—The subjunctive form denotes a certain degree of incumbency which is entirely absent from the imperative: **आतां आपण काय करूं?** what shall we do now?

7. Interrogatively it is used as expressive of great surprise or emotion: **क्षमा, तुम्हीही असैं झणावें?** pardon! you, too, speak in that way? This is a more polite form than the present indicative: **क्षमा, तुम्हीही असैं म्हणतां?** It expresses emotion, with the force of the potential verb: **त्याची आतां काय दशा सांगावी?** what can we now say of his state? **आल्या घटकेपासून गणपतरावानें आमचा छळ जो मांडिला होता तो काय सांगावा?** what can we say of the annoyance which Ganpatráv has offered us from the moment we came? **जुला, जुला काय म्हणावें?** boy, what shall I say to you? The speaker in-

dicates by the subjunctive form in the last three sentences, that he is quite perplexed, and does not know what to do.

8. With the conjunctive particles **झणून** therefore, &c., it expresses *purpose* : **पुनः तो अपराध न करावा झणून कानास खडा लाव** press a sharp-pointed pebble to his ear, in order that he may not again commit the same fault; **राजा नेमावा झणून सर्वे पक्षी एकत्र झाले होते** all the fowls had assembled, in order that they might elect a king.

9. It is used for the gerund : **त्या सारख्या मनुष्याच्या स्वाधीन अधिकार करावा हे मला ठीक दिसत नाही** it does not seem to me to be proper to place authority in the hands of such a man; **हे विश्व कसे चालवावे हे ईश्वरास चांगले ठाऊक आहे** God knows full well how to govern this world.

10. It is frequently used for the past habitual tense, and then it may be rendered into English by *would* : **त्यापासून कोणास उपद्रव नसे, त्याला फारच कंटाळा आणिला तर मात्र त्याने पिसळावे** in general he hurt no one; only when he was excessively teased, he would become outrageous; **तिने तिला नित्य गांजावे आणि जे गुण मोठे बायकांतही विरळा ते तीत नाहीत म्हणून तीस चब्द लावावा** she would constantly tease her, and reproach her that she did not possess virtues which are rarely found even in grown-up women.

11. It expresses a supposition which in the opinion of the speaker should necessarily be realized : **त्याने उद्यां यावे** he should come to-morrow.

12. The subjunctive may be used in the past and future, as well as the present, tense : (past) **म्या मुला गाडीवर कां घ्यावे? तुझ्या हातांत होत्या कां घ्याव्या** why should I have taken you on the coach-box? why should I have put the reins into your hands? **म्याही यावे तों घरीरांत विकृति झाली** I too should have come, but at the very time I became unwell. Sometimes, however, the past auxiliary might be used : **त्या सांगावे होतें** you should have told me. For the future, see No. 6.

*Note.*—Duty is either present or future, and the simple subjunctive expresses this sense of duty when it is employed to denote pre-

sent or future action: आपण गरीबास भन्न द्यावे we should give food to the poor; त्याने उद्यां भजनालयांत जावे he should go to-morrow to the place of worship. In the past tense it expresses generally the notion of the habitual occurrence of an act, or the possibility of its occurrence or some other non-ethical relation. When duty is spoken of in relation to the past, the compound form made up with the past tense of आहे to be, is used: त्याने यावे होतें he should have come. The auxiliary होतें might be omitted as in the above sentence in the text: म्या तुला गाडीवर कां घ्यावे (होतें)? why should I have taken you on the coach-box? The ethical sense of obligation is usually expressed by the subjunctive with the subject in the instrumental case, otherwise it denotes that of uncertainty: तो आला नसावा he could not have come; त्या उद्यां यावे you ought to come to-morrow.

§ 498. The negative forms of the subjunctive mood are three, viz., (1) the subjunctive with न not, prefixed, as न करावे; (2) the infinitive with नये (न not and ये it comes, literally, it does not come), as म्या येऊ नये I should not come; and (3) the present participle in तां with नये, as मला येतां कामास नये I cannot with propriety come; मला करितां नये I should not do it.

Of these three forms the first is not usually used, but the second is often used to negative the subjunctive mood in most of its senses. This form takes the subject in the instrumental case. The third form has a special sense: "it expresses an inferior degree of impropriety, especially that where the impropriety does not consist in the act itself, but in that act taken in connection with the situation of the speaker at the time"; मला हे काम करितां नये I cannot with propriety do this work. म्या करू नये would be stronger and would convey the idea that something which was in itself improper had been asked to be done. (§ 236)

*Note.*—The original sense of the phrase in तां with नये is that of unprofitableness or inexpediency, but what is inexpedient is often morally wrong; मला खातां नये I should not eat it, i.e. I am so circumstanced that it is not expedient or advantageous for me to eat it, though there is nothing wrong if I did eat it as you desire. This is a mild and polite refusal.

(For compound subjunctive forms, see § 262.)

#### THE IMPERATIVE MOOD.

§ 499. The following are the uses of the Imperative Mood:—

1. In the first person it has two uses: first, it is used in



questions of appeal: *मीं येऊं?* shall I come? and, secondly, it expresses its modal sense: *पाहूँ बरें कोठें आहे ती* let me see, then, where it is; *चला माडीवर जाऊं* come, let us go upstairs.

2. In the second person it expresses a command, and is a more direct form than the subjunctive. The plural form is used in addressing persons courteously: *तू आपलें काम कर* do your own business; *या सख्यानां* come away, my friends; *रामराम ये आतां* good-bye to you now. The man spoken to in the last sentence, being of a very inferior station, is addressed in the singular, but the courteous *ये come* is used for *जा go*.

3. In the third person it is used to bless or to curse: *ईश्वर तुमचें कल्याण करो* may God bless you; *भगवान् तुला सुखी राखो, आणि स्वर्गसुख देवो* may God keep you happy, and give you the happiness of heaven.

In the singular form the second person is always employed in the addresses to the Deity.

§ 500. The negative imperative form is made up of *नको* singular and *नका* plural joined to the infinitive of the verb: *तू ये* come thou, *येऊं नको* do not come; *या* come ye; *येऊं नका* do not come. It simply negatives the wish to have a certain act done; *चुप बोलूं नको तू मला कंटाळा आणिलास* silence, do not say a word: you have quite disgusted me.

*Note.*—*नको* has the third plural form *नकोत*. In the third person *नको* negates *पाहिजे* it is wanted; *बाबा मला नको* father, I don't want it; *बाई इतके पेढे मला नकोत* not so many sugar plums for me, madam. (§ 229)

### *The Infinitive Mood.*

§ 501. The infinitive is used to express an action that depends upon another, and restricts it: *आह्मांस उपाशीं मरूं दे* let us die of hunger.

*Note.*—In English and other languages the infinitive usually expresses the notion of a purpose, the object for which the action which it qualifies is done. In Maráthí this sense is usually expressed by the subjunctive mood and the dative supine, while the infinitive is chiefly used to make up the forms of the compound verbs.

§ 502. The principal verbs which govern the infinitive are the following :—*इच्छिणें* to wish ; *पाहणें* to see ; *शक्णें* to be able ; *देणें* to give (in the sense of allow) ; *लागणें* to affect.

### THE PARTICIPLES.

#### I.—*The Present Tense.*

§ 503. The present participle has three simple and two compound forms.

I.—(1) The form in *ईत* is the principal one, and is usually used to make up compound tenses : *तो वाचीत आहे* he is reading ; *तो बोलत नाही* he does not speak ; *मीं गेलों तेव्हां ती रडत होती* when I went, she was crying. It expresses the currency of action.

(2) It is used with other verbs to define them ; *तूंच स्वतः उद्योग करीत ऐस* do you yourself continue the work diligently ; *देवास भजत जा* go on worshipping God ; *तो मौज पाहात उभा राहिला* he stood looking at the show ; *ती तेथें हांसत बसली* she sat there laughing.

(3) With the negative particle it may express the notion of willingness besides that of currency : *बोलत नाहीस ?* won't you speak ? *तू माझी अंगठी घेत नाहीस ?* तर तुजवर मीं रागें भरेन won't you take my ring now ? then I will get angry with you ; *दौलतसिंग घेत नाही* Daulatsing won't take it.

II.—(1) The participle in *इतां* expresses that while the action denoted by it is going on, that denoted by the verb takes place : *तो चालतां चालतां खालीं पडला* he fell down while walking. The participle is usually repeated to express the sense of duration.

(2) But when the participle does not express an idea of duration or continuance, it is not repeated : *बारा वाजतां या* come at twelve o'clock ; *तो हांक मारितांच मीं उठलों* I got up as soon as he called out to me ; *त्याला न कळतां मागून जाऊन उभी राहिली* without their knowledge she went after them and stood concealed ; *वांकडीं तोंडें न करितां त्यांनीं औषध घेऊं आहरिलें* they set themselves to take the medicine without at the same time making any wry

faces. The participle with the negative particle expresses, as in the last two sentences, the adverbial relation of manner.

(3) The participle is used to make up the indirect object of the transitive verb when the indirect object expresses an action in progress : **त्याला खेळतां म्यां पाहिलें** I saw him play.

III.—(1) The participle in **इतांना** expresses, like that in **इतां**, that while the action denoted by it is going on, another action is performed : **म्या जेवतांना तुझी चिठी वाचून दाकिली** I read off your note while taking my meals. It usually expresses the sense of duration.

(2) It expresses the indirect object : **म्या त्याला घोड्याला मारतांना पाहिलें** I saw him beating the horse.

*Note.*—The difference between the participles **इतां** and **इतांना**, when they express the indirect verbal object, is the same that exists between the English infinitive and the present participle, used objectively ; I saw him *strike* and I saw him *striking*.

IV.—(1) The compound participle in **ईत असतां** expresses the *progressive* sense like the above two participial forms : **आह्मी खेळत असतां तो आला** he came while we were playing. It is usually employed when the agent of the participle is distinct from that of the verb, as in the above example ; **भोजराजा राज्य करीत असतां एका ब्राह्मणानें नवी भूमि शोधून शेत पेरिलें होतें** during the reign of Bhoj Rájá, a certain Brahman having acquired a piece of waste land, sowed it with grain.

(2) With or without **ही** even, this participle has the force of the conjunctive particle **जरी** although : **शिकवीत असतांही ती विद्या मनांत येऊं नये** although I teach him, he cannot comprehend that science ; **त्याजवळून ती मागितली असतां, दिली नाही** although I asked him for it, he did not give it to me.

V.—The participle **ईत असतांना** has the same force and use as the preceding one in **ईत असतां**, but it is not often employed.

## II.—Past Tense.

§ 504. There are three past participles—in **ला**, **लेला**, and **ला असतां**, and one pluperfect participle in **ऊन**.

1. The participle in **ला** is used with the auxiliary verbs to make up several past tenses ; **असें लिहिलें आहे** it is thus written.

*Note.*—The tenses formed with only **ला** sometimes take postpositions, when they end a noun sense ; **तुमची चाकरी सोडल्यावर** on having left your service ; **तुझी आई वारल्या पासून** since your mother's death. (§ 515)

*Note.*—When the dative termination **स** is used to inflect the participial **ला**, the sentence which ends in **ला** assumes a suppositive character ; as **गेल्यास** should he go ; **आल्यास** should he come ; **शोक काढल्यास त्यांची परीक्षा होईल** whenever he shall produce his slokas, they shall be examined. This form expresses that the probability is very small, or that the speaker is quite indifferent about the contingent act.

2. (1) The form **लेला** is used simply as a participial adjective ; **इतर भाषांतरापासून आलेल्या शब्दांतील कितीएक शब्द** several words introduced from foreign sources.

(2) Sometimes it is used with the auxiliary substantive verb to make up a passive form : **नौका कांदगर्शी बांधलेली होती** the boat was tied to the shore. The past participle may, also, be considered an adjective used as a nominal predicate.

3. The compound form in **ला** with **असतां**, like the present participial form in **असतां**, is employed to form adverbial or conjunctive clauses, like those in which the particles **तेव्हां** then, **तर** then, **तरी** still, occur.

(1) It (the form in **ला असतां**) expresses that a past event is in some way the cause or occasion of the act mentioned in the following clause : **तो खाली आला असतां त्याची बुद्धि पुनः पूर्ववत् व्हावी** whenever he came down, his disposition would become the same as before.

(2) It is used in the first clause of a conditional sentence to express a probability stronger than that denoted by **ल्यास** : **उपाय केला असतां दुर्गुण दळवितां येईल** if means be used, it will still be possible to rid him of his bad qualities.

(3) It has the sense of the particle although : **जिचा तोटा माझी सगळी संपत्ति खर्च झाली असतां भरून देऊ शकणार नाहीं** though I should spend all my estate, I could not make up her loss ; **इतकें झटलें**

असतां तो गेला though I said so much, nevertheless he went. With this form ही even might also be used ; इतकें छटलें असतांही तो गेला.

4. (1) The principal use of the participle in **ऊन** is to connect two clauses which otherwise would be joined by the conjunction **आणि** and; and it denotes that the act expressed by it precedes in point of time that mentioned in the succeeding clause : चार पानें उलटून पुसतो he turned over four leaves, and asked ; मामा-पुढें जाऊन त्याच्या पायां पडेन I will go into the presence of my uncle, and on my knees beg his pardon ; तीं कोकरें पाय बांधून एकावर एक रचिलीं होतीं these lambs were piled one above another, with their feet bound. In these sentences the subject or the agent of both the acts is the same.

(2) The subject of the participle may be different from that of the verb : गानें होऊन फार दिवस राहिल after singing is over, still a good part of the day will remain ; भेट होऊन वर्ष लोटलेंसैं वाटतें I think a year has passed since I saw you last ; त्याला मरून किती दिवस झाले how many days is it since he died ?

(3) It expresses the cause of the verbal act that follows ; आजारी पड पडून अगर्दीं अशक्त झालों I have got quite feeble by constant sickness ; तो ताप येऊन मेला he died of fever ; तो येत असतां वाटेंत मोठा पर्जन्य पडून एक नदीस उतार होत नाहीं असें पाहिलें as he was returning, he came to a river on the road, through which, from a great fall of rain that had taken place, he saw there was no passage ; मला मारून तुला काय मिळणार ? what would you get by killing me ?

(4) It has the force of **जरी** although, when **ऊन** inflects the verb असणें ; पहा मीं जाणता असून इतका घसरलों see, what a blunder I have committed, wise man as I am : ही is often added to असून.

(5) It is used to make up the forms of some compound verbs : धुऊन टाक wash it thoroughly ; त्यानें तें फेंकून दिलें he flung it away.

*Note.*—In the phrase **जाणून आहे** a substitute for मीं जाणतो I know, the participle expresses the sense of the verb intensely or forcibly ; हें तर मीं जाणून आहे that I know full well.

III.—*The Future Tense.*

§ 505. The future participle in **जार** expresses that the speaker has some knowledge of the intention on the part of the agent to do the act denoted by the participle; **तो येजार आहे** he is going to come. It is chiefly used to make up the forms of the compound tenses. Its form in **आ** is used as a verbal noun: **येणारे लोक** the people who intend to come.

## THE GERUND.

§ 506. 1. This expresses the simple verbal act, without any circumstances of time, mode, &c., and is substantival in use, being declined in all the cases, like a neuter noun ending in **ए**; as **करणे** doing; **करण्याला** for doing; **करण्याचा** of doing, &c. Thus, **त्याचीं करणीं चांगलीं आहेत** his actions are good; **तिचें पारिपत्य होणें चुकलें नाहीं** she did not escape punishment; **मला बापाची आज्ञा मान्य करणें प्राप्त आहे** it is imperative that I should obey my father.

*Note.*—The gerund may take its object when it is a transitive verb : **तूं मला पन्नास सुपान्या देणें आहेस** you owe me fifty betelnuts.

*Note.*—The verbs are given in the dictionary in the gerundial form, and the verb is named by it, as **करणें धातु** the verb to do.

2. It is used for the imperative as a most indefinite form : **पत्र लिहीत जाणें** continue to write to us.

3. With the verb **असणें** it expresses the sense of obligation or necessity : **एक दिवस आपणास मरणें आहे** one day we have to die; **तूं मला पन्नास रुपये देणें आहेस** you have to give me fifty rupees; **मग जें करणें असेल तें कर** do then as you think proper.

## THE SUPINES.

§ 507. The forms of the supines are two—dative and genitive.

1. The dative supine is usually used for the infinitive, as most verbs take it, and not the infinitive (§ 501); **तें मीं करायास सिद्ध आहे** I am ready to do that.

2. The genitive supine expresses incumbency or necessity with certain slight shades of meaning :—

(a) It is used with **पडने** to fall, to express a necessity over which the speaker has no control; **आझास देशांतरी जायाचें पडेल** we shall be under the necessity of going abroad.

(b) It is used with **असणे** to be, to express the kind of necessity denoted in English by the use of the verb "to have" followed by an infinitive; **आपणासीं कांहीं बोलावयाचें आहे** I have something to say to you; **त्याला काल यावयाचें होतें** he had to come yesterday.

*Note.*—When the genitive supine with the verb **असणे** to be is used, the subject may take the nominative or the dative case. When it assumes the dative case, the genitive supine is put in the neuter singular, and when the nominative, the genitive supine agrees in gender and number with the subject: **त्याला जेवायाचें आहे** he has to take his meals; **तो अहून जेवायाचा आहे** he is yet to take his meals. By the former construction the supine expresses simply the sense of incumbency or necessity, and by the latter, the additional idea that the source of the necessity (viz. the resolution) is placed in the subject in the nominative case; **तो उद्यां यायाचा** (or **येणार आहे**) he is going to come to-morrow (§ 262, 4.) In fact, the latter construction has all the meanings of the present prospective tense. (§ 488)

(c) It is used by itself without an auxiliary verb to complete the sentence, in order to express the highest degree of probability—little short of absolute certainty; **धोंडा कानास लागला तो नुदायाचाच, पण थोडक्यांत चुकलें** the stone struck his ear, and it (the ear) was ready to break off, but the act was deficient by a little, i.e. the ear was within an ace of being struck off; **तो एखादे दिवशीं अनर्थ करायाचा** he is such a man as will one day or other surely do mischief.

*Note.*—The supines are inflected forms of the infinitive, which, etymologically as well as in regard to their use, are substantival in character. They are of the nature of the gerund, abstract nouns, denoting action, but, unlike the gerund, they in the dative case express the sense of "a purpose." Thus, "he goes to read" would be **तो वाचायास जातो**, not **वाचण्यास जातो**; so also "what shall I do for his reading" would be **त्याच्या वाचण्यास**, (not **वाचायास**) **काय करूं**? In Sanskrit the form in **तुम्** is not inflected in the dative to express this sense of purpose; **ब्रजति पक्वम्** he goes to cook. But even in Sanskrit it is only a few special verbs that can take the forms in **तुम्**. Its deficiency is made up by the aid of other forms, and by the use, like the Maráthí dative supine, of a verbal dative; **ब्रजति पाकाय** he goes to the act of cooking.—*Max Müller.*

## CHAPTER XXX.

## The Particles.

## THE ADVERB.

## § 508—§ 535.

§ 508. The declinable adverb agrees, in gender and number, either with the subject, or with the object of the verb : ती चांगली नाचेल she will dance well ; तो गायन कसें करितो ? how does he sing ? असा तो पराकाष्ठेच्या क्लेशांत पडला thus he fell into very great distress. The declinable verb is thus used—

1. When the subject is uninflected, and the verb is intransitive, the adverb agrees with the subject ; ती चांगली चालते she walks well ; तो मजशीं वांकडा वागतो he is opposed to me.

2. When the verb takes an uninflected object, the adverb agrees with the object, in preference to the subject ; ती गायन चांगले.करिते she sings well.

3. When both the subject and object are inflected, the adverb is put in the neuter singular ; त्यानें त्याला कसें मारावे how could he beat him ?

4. The adverb is put in the neuter singular, also, when the subject of the intransitive verb is either omitted, or inflected ; होईल कसें how will it be ? त्यानें जावे तरी कसें how could he go ?

5. The adverb is employed in the neuter singular, also, when the object of the transitive verb is omitted, and the verb expresses merely its general sense of action ; तो कसें वाचितो how does he read ? ती कसें गाते how does she sing ; but तो कसी पोथी वाचितो how does he read the book ?

§ 509. One adverb may modify another adverb, and then both agree in gender and number ; देवाने ही गोष्ट केवढी चांगली केली आहे पाहा बरे ? see how well God has ordered this matter.



§ 510. Adverbs expressing the sense of quality, or rather adjectives used adverbially, can be compared like simple adjectives; रामपेक्षां मैना चांगली वाचिसे Mainá reads better than Rámá. (§ 410)

§ 511. In a compound sentence the relative adverb introducing the initial clause is followed by its correlative; ती जेव्हां आईची रागीट सुत्रा पाही तेव्हां तिला भय वाटे whenever she used to see her mother in anger, she was afraid.

The relative particle may be omitted; मीं ज्वान होतो त्या वेळीं काम करीं I used to work when I was young; तूं सांगशील तसें आम्हीं करावे we should do as you may bid us.

§ 512. The relative adverb of time (जेव्हां) may be repeated to convey the sense of frequency, and the correlative following it is usually repeated: जेव्हां जेव्हां तिजवर दृष्टि पडे तेव्हां तेव्हां तिचे डोळे आसवांनीं भरून येत whenever her eyes fell upon her, they used to fill with tears. In the following sentence the adverb is not repeated: पण मीं त्यांकडेस जायास लागतो, तेव्हां तीं मला घालवून देतात they drive me away whenever I attempt to go to them.

§ 513. When जेव्हां is joined to केव्हां, it expresses the rare occurrence of an event, and the correlative is only once mentioned: मग जेव्हां केव्हां बमनी काहीं सांगितलें काम जपून करीत नसे, तेव्हां व्यंक शेटीनें ती मैना पुनः तेथें टांगावी sometimes when she happened not to do attentively what she was bid, then Trimbakshet used to hang the jay again in that place.

*Obs.*—For the meanings and uses of other adverbs, see § 283–286.

#### THE POSTPOSITION.

§ 514. The postpositions, which are capable of inflection, agree with the nouns to which they refer in gender and number: त्यासभोंवते or सभोंवताले वीस हत्ती उभे होते twenty elephants stood around him. The postpositions, in conjunction with the nouns which they inflect, form adverbial phrases, and consequently follow the same laws of concordance with the declinable adverbs. (§ 508)

§ 515. Postpositions may inflect a whole sentence : मीं रुपये घेतल्याविना जाणार नाहीं I will not go without taking the rupees ; त्यांची भेट झाल्यावर मीं त्यास पुढेन after I have met him, I shall ask him. The postposition inflects the verbs घेतले and भेट झाली as if they were nouns (भेट झाली + यावर). When the postpositions thus govern a sentence, the sentence ends in the past tense in ला. (§ 504, 1, Note.)

The demonstrative हा this, might be inserted between the sentence and the postposition by which it is governed : रामांनं रावजीस टोपी बक्षीस दिली ह्यावरून सदुला वाईट वाटलें Sadu was grieved that Rámá gave a cap to Raoji as a present. (§ 437)

*Obs.*—It would be best to write the postposition and the inflected noun together ; as रामापेक्षां than Rámá ; घराबाहेर out of the house.

#### THE CONJUNCTION.

§ 516. The copulative conjunctions are आणि and व. आणि differs a little from व. The former connects opposite truths, while the latter denotes variety : तो काळा आणि हा गोरा that one is dark, and this is fair ; आझी पृथ्वीचें आंयरून करूं आणि आकाशाचें पांयरून we used to make the earth our bed and the sky our covering ; त्याची कृतग्रता पाहून व आपला दुर्लौकिक व असले गुणांचें याचें अकल्याण पाहून मला बहुत खेद वाटतो I am very much pained to think of his ingratitude, dishonour, and the ruin which he has brought upon himself by such conduct.

2. आणि has occasionally a causal force which is wanting in व, and denotes that the former member is related to the latter as the antecedent cause or rather occasion : सांप्रत मला चाकरी नाहीं आणि काय करावें तें सुचत नाहीं at present I have no employment and (consequently) I do not know what I should do.

3. आणि has another peculiar force. It indicates that the act mentioned in the first clause precedes in point of time that contained in the latter clause without exercising a causal influence : त्यानें चार पानें उलटलीं आणि पुसलें he turned over four leaves and asked. When two sentences are thus connected with each

other, the verb of the first clause is changed to the pluperfect participle, and the conjunction is omitted. त्यानें चार पांनें उलटून पुसलें; गाणें होऊन कांहीं दिवस राहिला the singing was over, and some part of the day still remained.

4. आणि and व are both elegantly used in a sentence for the sake of variety of particles ; मग यमनी मैनेस पिंजऱ्यांत घालून सगळ्या घरभर फिरून आईस व बहिणीस आणि चाकरांस हाका मारून राखवूं लागली afterwards she put the jay in the cage and went with it all over the house, calling out to her mother, sister, and the servants, and showing it to them.

5. आणि may be indiscriminately used, but not so व.

§ 517. The copulative conjunctions are often omitted in Maráthí, and the omission frequently imparts naturalness and animation to the narrative : वास्तविक पाहतां तिणें तें आईस ठकविलें नाहीं, आपल्यास ठकविलें, अगोवर तिच्या वृत्तीस संतोष असे; आईच्या जवळ येऊन तिला समाधान वाटे; आई बाहेरून आली असतां आनंदानें जाऊन ती तिचे गळ्यांत मिठी घाली; ती सगळी सुखोत्पत्ति तिला मग नाहींशी झाली in reality she did not deceive her mother, she deceived herself. Formerly she used to be always cheerful. She would find delight in the society of her mother, and whenever her mother went out and came home, she would gladly go forward and embrace her; but all this happiness was now lost to her; त्याणें ज्यांत आपलें हित होईल तेंच सांगितलें आहे; ज्यांत आपलें अनहित तेंच निषेधिलें आहे he has bid us do what would do us good, and forbidden what would injure us.

§ 518. On the other hand, the repetition of the conjunction arrests the attention, and rivets it on the details : मग यमनी मैनेस पिंजऱ्यांत घालून सगळ्या घरभर, आईस व बहिणीस आणि चाकरांस हाका मारून राखवूं लागली then she put the jay in the cage, and went with it all over the house, calling out to her mother, and sisters, and the servants, and showing it to them. The particles are, however, often omitted, and the attention is drawn to the details by the tone of the voice : मग खोतजीनें दौलतराबास माडीवर नेलें, तेथें

ब्रासें, निबें, चकोचे, अनानस, डाळिबें, केळीं, अंजीर, पेकू अशीं नाना प्रकारचीं फळें व गुलाब, मोगरा, जाई, शेवंती, चांपा अशीं फुलें आधींच आणून ठेविलीं होतीं then the squire took Davlatráv upstairs, where he had beforehand collected such fruits as grapes, limes, shaddocks, pine-apples, pomegranates, plantains, figs, guavas, and such flowers as the rose, the jessamine, the jasmine, the Christmas flower, and the champaca ; तिणें ते समयीं आनंदांत निमग्न होऊन आईच्या तोंडाचे, गालाचे, डोळ्याचे, उराचे, हाताचे पुष्कळपणें मुकें घेतले she was then so much overpowered with joy that she kissed her mother profusely on her lips, her cheeks, her eyes, her breast, and her hands.

§ 519. The disjunctive conjunctions **अथवा** and **किंवा**, or, differ a little in sense, though the difference is little attended to. **अथवा** has only a disjunctive force, while **किंवा** has the additional sense of variety ; कोणीं भलीं मनुष्यें इतिहास पिटून माझ्या संपत्तीतून घांसभर अन्न इच्छितात, किंवा इकडे तिकडे पडलेलीं कणसें टिपतात, त्यांस सर्वथा जुझा उपद्रव नसावा if any honest people suffering from poverty desire to get a mouthful of food, or glean stray ears of corn, you should never molest them ; जर मला त्याची प्रशंसा कर्तव्य आहे ती मीं त्यांचे समक्ष केली, तर महाराजांस मानेल ? अथवा जे त्याच्या आचरणाप्रमाणें त्यास फळ तत्काळ देऊं शकतात अशाजवळ त्याची वांकडी गोष्ट बोलवेल ? would your majesty be pleased if I praised him in your presence as he deserves, or could I say anything unfavourable of him in the presence of one who could deal with him, at once, according to his deserts ?

2. **अथवा** and **किंवा** are often elegantly used to vary the particles ; तो (वहमा) खरा, किंवा निमित्ताकरितां आणिला, अथवा खचितच त्याच्या मनांत असा बेत होता हें स्पष्ट समजत नाहीं whether it (the charge) was true, or a trumped up one, or he really intended doing it, cannot be precisely determined.

§ 520. When the second clause of a compound sentence *limits* the signification of the first, the adversative conjunction **परंतु** or **पण**, but, is inserted ; तूं अन्याय कबूल झालीस झणून तुझें पाहिषस्व माघ करीत नाहीं ; पण तुझा फार दिवस पश्चात्ताप पाहिल्याशिवाय मीं तुला माझे

हुँगे, असें क्षम्यार नहीं because you have confessed your fault, I will simply not punish you ; but I will not call you my Durgá unless I try your penitence for many days ; माझा भाऊ रीतीने चांगला, मनानें मोकळा, स्वभावानें उदार, पण अमळ उतावळा, धड, आणि आमही आहे my brother has good manners, and is of a frank and generous disposition, but he is at the same time a little rash, forward, and obstinate.

*Note.*—The adversative sentence in which the second clause limits the first, could be converted into a conditional sentence, denoting concession ; जरी माझा भाऊ रीतीने चांगला, मनानें मोकळा, &c., तरी तसाच अमळ उतावळा, &c., आहे although my brother is of good habits, &c., still he is at the same time a little rash, &c. The conditional is preferable when the opposition is pointed.

§ 521. When the second clause *contradicts* the first, the whole sentence is constructed in two ways :—

1. When the first clause is positive, *i.e.* does not contain a negative particle, and the second clause is negative, the two clauses are simply put together, without the insertion of an adversative particle : तिने आपणास फसविलें, आईस नाहीं she deceived herself, not her mother ; अशी गोष्ट होते तेथें त्यांचा वांक, आपला नाहीं in a thing like this, it is their fault, not ours.

2. When the first clause contains a negative particle and the second is affirmative, the adversative particles may or may not be inserted : विष खाल्यानें मनुष्य वाचणार नाहीं, मरेल (or तर मरेल) by eating poison, man will not live, but die. The adversative *तर* but, is only used, never परंतु or पण but.

3. When two opposite clauses are joined simply to indicate variety, and not contradiction, the copulative conjunction आणि and, in the sense of No. 1, is used : मुलगा अशक्त आणि मुलगी सुदृढ आहे the boy is weak, and the girl is strong.

§ 522. When more than two adversative clauses are united in one sentence, both पण but, and आणि and, in its oppositional character, are employed to connect the clauses : लोक तसें करितात ते मीही जाणतो, पण वासूची मला अजून एक वाईट चेष्टा आढळली नाहीं, आणि

आत्मारागानें नाहीं तरी सहस्रावधि केल्या असतील I am fully aware that people do so, but I have not met with a single fault in Vāsú, whereas Átmárám must be, at least, guilty of a thousand. In this sentence the second clause limits the first, and the third negatives the second; hence **पण** very naturally comes between the first two clauses, and **आणि** between the second and the last.

When, however, the second clause negatives the first and the third limits the second, there is no particle inserted between the first and the second clause, while **पण** is inserted before the third: खोतजीचीं भांडीं सोन्यारुप्याचीं नव्हतीं, तांब्यापितळेचींच होतीं, **पण** स्वच्छ लकलकीत होतीं the plates and dishes of the farmer were not of gold and silver, but only of brass and copper, nevertheless they were clean and bright. तरी still, would be preferable to **पण**.

§ 523. In regard to the causative sentences, when the primary design of the speaker is to mention the cause, the clause containing the cause is put first, and the causal particle **म्हणून** is affixed to it: तेथील घरे सुकीं, आणि राहण्याच्या सोईची आहेत म्हणून अर्धी उत्तम शहरे फार थोडीं असतील since the houses there are dry, clean, and commodious, there must be very few such excellent cities. But when the speaker does not wish to state the cause first, the clause containing the fact to be accounted for is placed first, and the causal clause beginning with **कांकीं**, **कारण कीं**, **कीं**, &c., follows it: तिच्या बोलण्या प्रमाणें झालें, कांकीं जे पांचहजार कुमकेस आले होते ते परत गेले it happened as she had said, for the five thousand that had come to his aid went back; आईचा शब्द ऐकून तिला कांप सुटावा, कीं कोण जाणें तिच्या तोंडांतून काय अक्षरें निघतील whenever she heard the voice of her mother she used to tremble, for she did not know what her mother might have to say to her.

§ 524. In causative sentences expressive of purpose, the sentence expressing purpose is put before the other clause, with **म्हणून** at the end of the former; but when the clause denoting purpose is placed last, it is preceded by the particle **कीं**: तो

अपशकुन दूर करावा म्हणून राणी साहेबांनीं तत्क्षणीं एक बंदूक घेऊन कावळ्यास ठार मारिलें in order to remove the bad omen, the queen took a gun and killed the crow; तिचे पिंजऱ्यावर नित्य हिरवा पाला लावी, कीं तिला उन्हाच्या उपद्रव होऊं न पावे she used to put green leaves over the cage, in order that it might not suffer from the sun.

§ 525. The conditional particles जर and तर are employed in purely conditional or supposititious sentences: जर तूं त्याकडे नित्य गेलीस तर तुला त्याचे दुर्गुण लागतील if you always went to him you would contract his vices; तूं माझे सांगितलें ऐकशील तर आजच हरीकडे जा if you care to listen to me, then go this very day to Hari. The relative conditional particle जर might be optionally omitted as in the last example.

§ 526. Instead of the conjunctive particles जर and तर, the participial forms ल्यास and असतां are sometimes employed. The form in ल्यास is used when the act mentioned in the conditional clause is least important, or is least likely to occur; आमच्या गांवीं आल्यास मला भेट should you ever happen to come to our town, come and see me. The future indicative with जर may be used for this form; मला राज्यपदीं बसवाल (or बसविल्यास) should you ever seat me upon the throne. The form in असतां is more emphatic than that in ल्यास, but still it implies that what is mentioned in the consequent is more important than that which is stated in the conditional clause: मीं त्याकडे गेलों असतां ते मला पुनः चाकरीस ठेवतील should I go to him again, he will restore me to my place in his service. When, however, the conditional clause is to be made emphatic, the past indicative with जर, expressed or understood, is employed; हें मामास कळलें तर काय झणेल should my maternal uncle learn this, what would he say? तूं मागे कोणा-जवळ होतास त्याच्या हातचें अग्रपत्र आणिलें तर तुला ठेवीन if you should bring a certificate from the gentleman whom you served before, I will keep you.

*Note.*—The forms expressing great uncertainty are considered most respectful in Marāṭhī, and are consequently employed when persons are

addressed courteously ; मुला कोणी पाहूं नवे असें मुझ्या मनांत असल्यास, मी मुला तशीच जागा देईन if you should perhaps desire that nobody should see you, I shall give you a suitable place ; महाराजांची आज्ञा झाल्यास कळवीन should your majesty command, I shall inform you ; आज्ञा घाल तर मी क्षणभर जाऊन येतो if you will have the goodness to give me permission, I shall go and return in a moment.

§ 527. The past indicative, with जर or जरी, being the most emphatic conditional form, is always employed when the action contained in the conditional clause is more important than its result : पोरा जर तूं येथून हाललास तर खबरदार now, boy, take care if you stir hence ; तिचा तोंडा माझी सगळी संपत्ती खर्च केली तरी भरून देऊं शकणार नाहीं though I should spend all my estate, I could not make up her loss. जर or जरी is always expressed when the conditional clause is most emphatic.

Hence when a person speaks of himself with modesty, he uses the past tense in the conditional clause ; the past tense, being an emphatic form, imposes a high degree of obligation on him ; जर मला त्याची प्रशंसा कर्तव्य आहे ती मी त्याच्या समक्ष केली तर महाराजांस मानेल ? if I praised him before his face, as I might in justice be expected to do, then would your majesty be pleased ? It would be rude to use this form in reference to a person of superior station.

§ 528. The past indicative is, also, used when an event is most likely to happen in future time ; कधीं नूं आमच्या दारावरून आलास तर मजकडे ये should you ever pass our door, come to me. When the event is almost certain, and the performance of another act depends upon it, the past tense is always used, and is followed by झणजे instead of तर : मामा बाहेर गेला झणजे तुला भेटें when uncle goes out, I will even then meet you ; तो आला झणजे मला सांग tell me as soon as he comes.

*Note.*—Instead of the past tense, the imperative might be used ; हा बैल रहाटाखालीं धरा झणजे चांगला होईल put the ox to the water-wheel, and he will then improve.

§ 529. When an event has actually taken place, and there is no doubt in the speaker's mind about it, the present and the past



tense of आहे are used to make up the verbal forms: तो जर चोर नाही (of which you have no doubt) तर त्यास भय नाही if he is not a thief, then he has nothing to fear; जर ते आले होते तर मला भेटले असतील if they had come they must have seen me; एथें जर तो आहे, तर तो तुझे दृष्टीस पडेल if he is here, then you will see him.

§ 530. When the speaker does not question the occurrence of an event, but simply wants to express that he has no knowledge about it, then असला is substituted for आहे: तो द्वीपांतरीं गेला असला तरीं तेथून आणीन though he should have gone to another continent, I will fetch him thence; त्यांना गुरूनें जावयास रजा दिली असली तर should the teacher have given them leave, what then? ते जात असले तर येऊं नको should he be going, then do not come; तूं लिहिणार असलास तर मीं लिहिणार नाहीं should you be going to write, I shall not write; जर तो एथेंच कोठें असला तर should he be in some place just here, then?

§ 531. When we wish to express that the event might have been different from that which has actually happened, the conditional mood is used: अणखी पैशाची गरज लागती तर मीं सगळें विकलें असतें had I needed more money, I would have sold the whole; त्याला क्षमा केली असती तर रामाला इतका खेद होताना if you had pardoned him, then Rám would not have been so much grieved. This is the most common use of the Maráthí conditional mood.

§ 532. When the conditional clause denotes a concession, the particles जरी and तरी are used: इतकें जरी सांगितलें तरी त्यानें ऐकिलें नाहीं although I told him so much, he did not listen; देवराव अश्रु टाकीत आहेत तथापि ते तें ऐकून हसले although Devráv was shedding tears, still he smiled when he heard that. असतां or असतांही might be substituted for the conditional particles; इतकें म्हटलें असतां तो गेला though I said so much, still he went away.

#### THE INTERJECTION.

§ 533. The interjection होय, yes, requires a word of explanation. In answering a question, the verb employed in the question is repeated with or without होय yes. If a man was asked

if his work was completed; he would be asked काम झालें have you done your work? (literally, is the work done?) he would answer, होय झालें yes, it is done, or simply झालें it is done; never only होय yes.

§ 534. But since होय is a form of the verb होणें to become, and, as a verb, is used in the sense of आहे, is, (§ 224), it can naturally be used by itself when the question is put with the verb आहे to be. Thus, the question तुम्ही कुणबी आहां? are you Kunbis? might be answered simply by होय yes, or with the whole question repeated in a different tone, as होय, कुणबी आहों yes, we are Kunbis.

§ 535. The negative answer is given in the same way as the affirmative; तुला भूक लागली are you hungry? Answer, नाही लागली or लागली नाही I am not hungry. So also, तू गेला होतास did you go? नाही गेलों I did not go; तू ब्राह्मण आहेस are you a Brahman? नाही no; or नाही मी ब्राह्मण नाही no, I am not a Brahman; or नाही, मी शिंपी आहे no, I am a tailor.

The above information is only in reference to questions of information. The mode of answering questions of permission or entreaty is somewhat different. In the affirmative answer the principal verb of the question is simply repeated, or repeated with the interjection होय yes, or बरें well. मी येऊं shall I come? या, or होय या, or बरें या come; or yes, come; or well, come; त्यानें तें पुस्तक वाचावें should he read that book? होय वाचावें yes, he should read it, or खुशाल वाचावें he may freely read it.

The negative answer is given with the negative verb नको or नये; तू वाचू नको do not thou read it; तुम्ही येऊं नका don't come, (plural); त्यानें येऊं नये he should not come. These are the negative forms of the imperative and subjunctive moods. When नको is used as the negative form of पाहिजे (§ 230), it can be used in the answer simply by itself; तुला आंबा पाहिजे? do you want a mango? नको, or मला नको I don't want it, or मला आंबा नको, केळें पाहिजे I don't want a mango, but a plantain.

## CHAPTER XXXI.

## Prosody.

## THE PRINCIPLES OF VERSIFICATION.

## § 536—§ 547.

§ 536. The laws of Maráthí versification are based chiefly upon *quantity, syllabification, rhyme, and accent.*

*Note.*—The rules of Maráthí versification are principally derived from Sanskrit.

§ 537. QUANTITY (मात्रा) indicates the *time taken in pronouncing an अक्षर* or syllable; SYLLABIFICATION (अक्षरपंक्ति) refers to the number of the syllables which compose a verse or a part of it; RHYME (यमक) is the *correspondence of sound in the terminating sounds* of two or more members of a verse; and ACCENT (यति । विराम) marks the sections into which a verse is divided.

§ 538. Quantity is reckoned by *mátrás* or moments, and each *short vowel* is supposed to be uttered in one moment, and hence it is equal to *one mátrá*. A *long vowel* takes twice as much time as is required to pronounce a short vowel, and is, therefore, equal in quantity to *two mátrás*. The diphthongs are included in the long vowels.

The length or quantity of the vowel is indicated by two signs, the macron or a transverse line (—) put on the top of a syllable to denote *two mátrás*, and the *breve* or crescent (◡) to denote *one mátrá*; thus कँ = 1 mátrá; काँ = 2 mátrás; काँँ = 3 mátrás; काँँँ = 4 mátrás; कुँँँ = 2 mátrás.

§ 539. There are some vowels which, though short, become long by position. They are these :—(1) a short vowel, with an *anuswár* over it; (2) a short vowel, followed by a *visarga*; (3) a short vowel, followed by a *double consonant*; and (4) a short vowel (occasionally) at the end of a verse. Thus कुँकुम; दुःख; छत्र; “तेव्हां फुगवील कीं रमा गाले.”

*Note.*—When the letter with an anuswár over it, or that followed by a double letter, is *not pronounced forcibly*, it does not become long; as जँव; रँवत; वँ-या, तुँली, उँभ्या.

§ 540. Rhyme forms an essential element of Maráthi versification, and the following verse is an example of it:—

जय जगदीशा ॥ दुरितविनाशा.  
हर भवपाशा ॥ अधिक न आशा.

*Note.*—The terminating syllables of all the four members of the verse sound alike. The terminating letters must be of the *same organ*.

§ 541. Syllabification is essential to *some* kinds of versification, such as *ślokas*, &c. In the following verse all the members correspond in the *number of their syllables*, although they do not all rhyme with each other:—

धांव मुकुंदा ॥ दृष्टविमर्श ॥ = 5 + 5 syllables.  
धांव रमेशा ॥ दुःखविनाशा ॥ = 5 + 5 „

§ 542. A combination of the syllables, either according to their *number*, or their *length* (quantity) forms a गण or foot. When the syllables are combined according to their *number*, they make what may be called a *syllabic* foot, and when they are combined according to their *length*, they make a *non-syllabic* foot.

§ 543. A syllabic foot is composed of three अक्षर or syllables, and the three syllables may or may not *vary* in length; thus नमन is a syllabic foot.

*Note.*—The syllables composing a syllabic foot may be thus arranged according to their quantity:—

यमाच्चा = ◡ - - -; राधिका = - ◡ - -; ताराप = - - - ◡; नमन = ◡ ◡ ◡; भास्कर = - ◡ ◡; जनास = ◡ - - ◡; समरा = ◡ ◡ - -; मानावा = - - - -.  
Thus there are *eight* classes of the syllabic feet, each of which is named by the *initial* letter of the above words. Thus य denotes the foot यमाच्चा or ◡ - - -; र denotes the foot राधिका = - ◡ - -, and so on.

§ 544. A non-syllabic foot, which is measured by the *length* of the syllables which compose it, consists of *four mátrás*, as जँ नाँ सँ = 4.

*Note.*—The non-syllabic feet are divided into *five* classes, according to the *position* and *quantity* of the syllables of which they consist. Thus मेघा=4; सँवित्तो=4; जं नो सँ=4; भो जं नं=4; नं रँ रँ=4. The classes are named by the *initial* letters of these words. Thus म denotes मेघा - -; स denotes सँवित्तो or - - -, and so on.

§ 545. The feet make a पाद or चरण a distich, and a verse consists of two or more distichs, thus :—

द्रव्य मिळार्वे याकरितां । कां हलक्यांना आर्जवतां ॥  
काय नव्हे हो तो धनवान् । ईशरमेचा जो भगवान् ॥

*Note.*—In this verse there are four distichs, and each distich contains nine syllables, *i.e.* three syllabic feet, and fourteen mātrās, *i.e.* three and a half non-syllabic feet. The half-letters are not reckoned.

*Note.*—Each distich is usually marked off by *two perpendicular lines*, put at the end of it. Thus :—

लते तळीं रुंद निरुंद कालवे । गळोनि तेथें मकरंद कालवे ॥  
परागही सांद्र तयांत रंगती । फुलांसर्वे भृंगतती तरंगती ॥


§ 546. The distichs are arranged into lines called अर्ध or halves. Thus :—

ज्याची निश्चल सत्ता । नाही ज्यास नियंता ॥  
जा त्याला धरा चित्ता । तो नाशीलच चित्ता ॥

§ 547. The accent marks off a section of the verse *where there is a slight pause made in reading or singing*. Thus :—

धांव मुकुंदा दुष्टविमर्दा ॥ धांव रमेशा दुःख विनाशा ॥  
फार विपत्ती फारच भीती ॥ यांस हरावें सत्वर यावें ॥

*Note.*—The accent falls here on every fifth syllable.

 *Note.*—A *distich* is a division of the verses according to *sense*, as well as *arrangement of the feet*, while the accent does not mark off *clauses*; it simply indicates the *place* where a pause should be made in *reading*. The syllable on which the accent falls ought to finish the *word*.

## CHAPTER XXXII.

## THE VARIETIES OF MARATHI VERSIFICATION.

## § 548—§ 559.

§ 548. The Maráthí poetry is divided into several classes, the principal of which are the *A'ryás*, the *Ślokas*, the *Padas*, the *Sákis*, the *Dinḍis*, the *Ovís*, and the *Abhangs*.

*The A'rya (आर्या).*

§ 549. The *A'ryá* verse is *wholly* reckoned by the *quantity* of its syllables. It consists of *four* distichs and *two* lines. The first and third distichs contain an equal number of feet, *i.e.* three feet or twelve *mátrás*; the second distich contains four feet and a half, or eighteen *mátrás*; and the fourth contains fifteen *mátrás*. Thus:—

नूतनं पङ्खे कुंदलो = १२ - असेलो तेह ओणिलो प्रिये ने तो - १८.

लवकरं चोखायालो = १२ = तोंडोशी गज पहा ने तो = ॥ १५.

§ 550. In the arrangement of the feet care must be taken to have the *sixth* foot, in each line, to be *either* ज (ॡ - ॡ.) or न (ॡ ॡ ॡ.) and to avoid the ज foot in every *odd* position, *i.e.* it should not be placed *first* or *third* or *fifth* or *seventh* in the line.

<sup>1</sup>तरला <sup>2</sup>ययाति <sup>3</sup>राजा, <sup>4</sup>दर्शन <sup>5</sup>होतांच <sup>6</sup>संत <sup>7</sup>रायाचें ३० || No.

<sup>1</sup>सदर्शन <sup>2</sup>चि <sup>3</sup>सुदर्शन, <sup>4</sup>करि <sup>5</sup>गदचढ <sup>6</sup>कदक <sup>7</sup>अंतरायाचें ||

§ 551. The *A'ryás* are sub-divided into *four* classes, *viz.*, the *A'ryá* proper, the *Gíti* (गीति), the *Upagíti* (उपगीति), the *Udgíti* (उद्गीति), and the *A'ryá-gíti* (आर्या गीति).

We saw above that the *A'ryá* proper consists in all of 57 *mátrás*, 12 in the first and third, 18 in the second, and 15 in the fourth distich. The *Gíti* and the other metres differ from it only in the construction of the second and fourth distichs (§ 545).

The *Gíti* has 18 *mátrás* in every second and fourth distich, and the *whole* number of its *mátrás* amounts to 60; in the

*Upagīti*, the second and fourth distichs contain 15 *mātrās* each; the *Udgīti* has 15 *mātrās* in the second and 18 in the fourth distichs; and the *A'ryā-gīti* has 20 *mātrās* in each of the two distichs. The following is an example of the *Ar'ya-gīti*:—

मी प्रिय करि न सकळा; =12 म. आहे कीं ब्रज अहो असाध्वस कळा ॥ 20  
निवसा घरि घोरानीं, =12 रात्रि फिरावें शिवेच्छु न रिघो रानीं ॥ 20.

*The Śloka (श्लोक).*

§ 552. The *Śloka* verse is determined by the *number of its syllables*. Its varieties are too many to be enumerated here.

It is usually composed of *four distichs*; and the distichs correspond to each other in the *number of their syllables*. The first two and the last two distichs rhyme with each other; sometimes, however, all the four rhyme. The accent forms an *essential* element of this verse, which falls in each distich on the same syllable. The distichs of a *śloka* may be composed of from one to any number of syllables, and may take any variety of feet. The following are a few specimens of *Ślokas*:—

(1)

धांव रमेसा ॥ दुःख विनाशा ॥

धांव मुकुंदा ॥ दुष्ट विमर्श ॥

*Note.*—The distichs are composed of five lines each, and rhyme by pairs.

(2)

रीन प्रेमा येतूं रामा ॥ सौख्यारामा हृदिश्रामा ॥

अंतःसन्ना नष्टच्छन्ना ॥ संपद्मामा दे मत्कामा ॥

*Note.*—The distichs are composed of eight syllables, and the accent falls upon every fourth syllable.

(3)

प्रगटलासि तूं नंदगोकुळीं ॥ ह्यपुनि इंदिरावास या स्थळीं ॥

सकळही सुखी या ब्रजीं हरी ॥ विरहदुःखिता गोपसुंदरी ॥

*Note.*—The distichs are composed of eleven syllables each.

(4)

अंगानें सरल तसाच तो मनानें ॥ कालानें चल न तसाच तो धनानें ॥

विद्येनें सरस तसाच तो मतीनें ॥ उक्तीनें चतुर तसाच तो कृतीनें ॥

*Note.*—The distichs are composed of 13 syllables each ; and the accent falls upon the *third* and the *tenth* syllables.

(5)

राम रघूत्तम कामरूपिप्रिय लोक शोकहर या परि भावें ॥  
 राशरथे तुज होउनियां पदि लीन दीन जन बंधुसि गावें ॥  
 आमरणस्मृति हेच असो वय याच साच सुपथांत सरावें ॥  
 दे वरदा वर या शरणा प्रति पाप ताप जळधीस तरावें—

*Note.*—Each distich contains 23 syllables, and the accent falls upon 6th, 6th, 6th, and 5th syllables.

### *The Padas (पद).*

§ 553. The Pada is a stanza, composed of several lines, called *kaḍvens*, the first line of which is *repeated* at the end of each of the following lines, as a chorus or ध्रुवपद. The chorus may or may not correspond to the other lines in *quantity*.

A *kaḍven* is divided into two distichs, generally of unequal lengths, and is reckoned by the length of its syllables. When the *pada* is sung, the first distich of the *dhruvapaḍa* is *twice* repeated. Thus—

आम्ही नमुं त्याला (नमुं त्याला) ॥ उपाधि नाहीं ज्याला ॥ धृ०  
 संशय उरला नाहीं ॥ अवघा ब्रह्मचि झाला पाहीं ॥ १ ॥ आह्मी० ॥  
 स्वयंभु सुळचा आहे ॥ द्वैतपणासी गिळोनि राहें ॥ २ ॥ आह्मी० ॥  
 समूळ अवघें हरलें ॥ पूर्ण निर्गुण जयासि कळलें ॥ ३ ॥ आह्मी० ॥  
 रंगनाथ गुरुपार्यो ॥ जाचा निश्चय दुसरा नाहीं ॥ ४ ॥ आह्मी० ॥

*Note.*—Each line contains 28 *mātrās* ; the first distich contains 12, and the second 16.

### *The Sāki (साकी).*

§ 554. The *sāki* is a verse of *two lines*, and each line has seven feet or twenty-eight *mātrās*. The accent generally falls at the *end of the fourth foot* or the *sixteenth mātrā*. The last syllable of the lines is always long. Thus:—

बुग्ध पूर नसतां निजरूपी क्षीरसिंधु तो जैसा ॥  
 वसंत आला नाहीं तरि तो उद्यानभाग जैसा ॥

*Note.*—The accent falls upon the 16th *mātrā*. The lines rhyme.



*The Dindī (दिन्दी).*

§ 555. The Dindī is a verse of either two or four distichs, which correspond in the *sound* of their terminating syllables. Each distich has 19 *mātrās*, and the accent falls upon the ninth. The *mātrās* should be arranged thus:—

1st, A foot of *three mātrās*, i.e. —, or — —, or — — —

2nd, A foot of *six mātrās*, i.e. — — —, or — — — — —, or a combination of the short and long *mātrās*.

3rdly, A foot of *three mātrās* (as the first).

4thly, Ditto.

5thly, and lastly, A foot of *two long mātrās*, i. e. — —.

(I.) A Dindī; composed of two distichs;—

कया बोलूं हे मधुर सुधाधारा । होय वृंगारा करुण रसा थारा ॥ १ ॥

निषध राजा नळ नामधेय होता । वीरसेनाचा तनय महाहोता ॥ २ ॥

(II.) A Dindī; composed of four distichs;—

चौगुणीनें जरि पूर्ण शीतभानू । नळा ऐसा तरि कळानिधी मानूं ॥

प्रतापाचा जो न मालवे भानू । तया सारीखा कोण कुजा वानूं ॥

*The Ovī (ओवी).*

§ 556. This verse is determined *neither by the quantity nor the number* of its syllables. It is composed of *four distichs*, the first three of which rhyme with each other, while the last does not. It does not differ much, in construction, from prose, and is employed in the composition of narrative poems. Thus,

(1)

जें शक्तिचक्राशीं वेगळ ॥ जें ज्ञप्ति चिन्मात्र केवळ ॥

तें निजानंद निर्मळ ॥ परब्रह्म ॥

*Mukundarāya.*

(2)

जो सर्वो भूतांचे ठायीं ॥ द्वेषातें नेणेचि कांहीं ॥

आप पर जया नाही ॥ चैतन्य जैसें ॥

*Dnyāndeva.*

(3)

कूर्पेरप्रहार लत्ताप्रहार ॥ मुष्टिप्रहार मस्तकप्रहार ॥

मोजोनि मारिती शतसहस्र ॥ उसणें घे घे ह्मणोनी ॥

*Mukteswar.*

*The Abhang (अभंग).*

§ 557. The *Abhang* verse has two or four distichs, and each distich contains a certain number of syllables. Sometimes two short syllables are put for one long one.

§ 558. When the *Abhang* verse consists of four distichs, the first three have six syllables each, and the fourth has four. Thus,

काय वाणू आतां ॥ न पुरे ही वाणी ॥ मस्तक चरणीं डेवीयला ॥ १ ॥  
थोरीं व सांडीली ॥ आपली परिसें ॥ धन्य केलें कैसें ॥ लोखंडासी ॥ २ ॥  
जगाच्या कल्याणा ॥ संतांच्या विभूती ॥ देह कष्टविती ॥ उपकारें ॥ ३ ॥.—*Tukāram*.

*Note.*—The second and third distichs rhyme with each other.

§ 559. When an *Abhang* is composed of two distichs, both the distichs have eight syllables ; sometimes, however, the first stanza has six syllables. Both the distichs rhyme with each other. Thus,

जरी व्हावा तूज देव ॥ तरी सुलभ उपाव ॥  
करिं मस्तक डेंगणा ॥ लागें संतांच्या चरणा ॥.—*Tukāram*.

There are various other classes of *Abhangs*, for which and other versifications the student should consult the *Navanita*.

## CHAPTER XXXIII.

## PECULIAR POETICAL FORMS.

## § 560—§ 571.

§ 560. Nouns and verbs, as well as some other parts of speech, assume peculiar forms in poetry, and sometimes the mode of constructing sentences also differs from that usually followed in prose. The following observations may, therefore, be found useful by the student of Maráthí poetry.

## NOUNS.

§ 561. The nouns ending in अ may optionally assume the final उ or ओ ; ईश्वर God, ईश्वरु ; भाव faith, भावो. Thus,

आंदोलला गिरि कैलासु, ढळला वैकुण्ठीचा कळसु.—*Mukteswar*.

दुजेंपणीचा भावो, आह्मा नाहीं ठावो, सर्वा देवदेवो आकारला.—*Dnyānadev*.

§ 562. We shall give below the noun ईश्वर Lord, declined in all the cases :—

*Nom.* ईश्वर

*Instr.* ईश्वरें, ईश्वरेशीं—हिं-न. (एँ sing., ई plu.)

*Dat.* ईश्वरा, ईश्वरालागीं—लागुनि—तें—प्रत—सि, सी or शी.

*Abl.* ईश्वरापासुनि, पासुनियां—हुनि, हुनियां—पासाव.

*Gen.* ईश्वराचा—चेनि—चिया.

*Loc.* ईश्वरीं,—आं.

§ 563. The या and ई, employed to make up the crude-forms, are sometimes changed to इया and इजये respectively :—

स्वगडियांस (for स्वगडयांस) वदे वचनामृता.—*Waman*.

राजे सोडविलियाविणें (for सोडविल्याविणें) आह्मांसि सहसा नाहीं जाणें.—*Mukteswar*.

आद्या ते करावि ते बुद्धियेचा (for बुद्धीचा) लोप.—*Tukārām*.

Sometimes या is changed to ए :—

बोळावणेसाठीं पांडुरंग धरा कंठी.—*Tukārām*.

डन्हाळनीं न तापे, हिमवतीं न कापे.—*Dnyānadev*.

## ADJECTIVES.

§ 564. The adjectives are sometimes put in the same case with the noun which they qualify :

हास्य करावें भावें न असावें मानसें उदासीनें.—*Moropant*.

§ 565. Adjectives ending in अ are sometimes inflected like the adjectives in आ :—

हे सौंग सारीलें या रूपें अनंतें, पुढें ही बहु तें करणें आहे.—*Tukārām*.

§ 566. The adjectives are freely compared, as in Sanskrit, with the particles of comparison (§ 411, Note) :—

बलवत्तर विधि हेतो, थोराला थोरल्याचि तापातें.—*Moropant.*

त्रिभुवन पूज्यतम प्रभु सत्यचि हें, किंच तो असे व्याही.—*Moropant.*

#### PRONOUNS.

§ 567. The personal pronouns assume various forms in poetry—

<i>Nom.</i>	मी I	तू Thou
<i>Instr.</i>		तुवां, त्वां
<i>Dat.</i>	मज, मातें	तूस, तूतें
<i>Abl.</i>		तुजा
<i>Gen.</i>	माझारी, माजा	

§ 568. The demonstrative feminine pronouns ही and ती, and the relative जी, assume the forms हे, ते, and जे respectively; and the crude-forms ज्या and त्या, become जया and तया.

ज्ञानाविण जे जे कळा, ते ते जाणावी अवकळा.—*Rāmdas.*

काय वाणू आतां न पुरे हे वाणी, मस्तक चरणीं ठेवीतसें.—*Tukārām.*

छाणे हरी प्रेरुनि ने जयातें, मी कां निवारुं सकळा तयातें.—*Waman.*

§ 569. The forms असा, जसा, तसा, and कसा are optionally changed to ऐसा, जैसा, तैसा and कैसा. कोण who, is changed to कवण.

राजा छाणे कवण तूं, कोणाचा पुत्र, कायगे वरसि.—*Waman.*

The crude form कशा of काय what? is changed to कासया.

कासया, गा, मज घातलें ह्यान्या, नाहीं तुझा प्रेमा नित्य नवा.—*Tukārām.*

The word इतर occurs in the forms एर and एरू :—

तोची कृपानिधी वारील सांकडें, येर ते बापूडे काय रंक.—*Tukārām.*

येरू प्रवेशोनी सद्गी, छाणे परिसें, हो, याज्ञसेनी.—*Mukteswar.*

*Note.*—Sometimes pure Sanskrit forms are used; for instance, मम for माझा mine, तव for तुझा thine.

#### THE VERB.

§ 570. The past habitual forms are usually employed for all the forms of conjugation, present, past, and future :—

## 1st Conjugation.

## 2nd Conjugation.

- |                    |                     |                 |                 |                     |        |      |
|--------------------|---------------------|-----------------|-----------------|---------------------|--------|------|
| 1. मीं             | उठें sing.          | आह्मी उठूं plu. | मीं             | करिं                | आह्मीं | करूं |
| 2. तूं             | उठस                 | तुह्मी उठा      | तूं             | करीस                | तुह्मी | करा  |
| 3. तो, ती, तें उठे | ते, त्या, तीं, उठती |                 | तो, ती, तें करी | ते, त्या, तीं करिती |        |      |

## Imperative.

तूं उठि

तूं करि

## Pluperfect Participle.

उठोन, उठोनि, उठुनि, उठु or उठोनियां ; करोनि, करुनि, करोनियां.

*Note.*—The gerund is usually employed for the imperative or the subjunctive :—

आयुष्याच्या साधनें सच्चिदानंदपदवी घेणें (ध्यावी).—*Tukārām.*

*Note.*—Sometimes the second singular and third indicative plural forms assume *सि* and *ति* respectively ; करिसि, करिताति.

*Note.*—Sometimes the root is put for the third person singular :—

शिष्याची जो न घे (घेई) सेवा.—*Tukārām.*

*Note.*—In the past second person plural लांत and लेत are sometimes substituted for लां :—

व्यांसि ह्मणे सूरपति या ऐशा कां संकटांत आलांत.—*Moropant.*यमधर्म ह्मणे तथा दोषीयांसीं कारे केशवासि चुकलेति.—*Rāmdas.*

*Note.*—Some verbs assume peculiar forms in the past tense :

पातली for पावली ( Sk. प्राप्ता, प्राप् ) went

हासिनला for हासला laughed.

धाविजला for धावला ran.

खादिला for खाल्ला ate.

काढियलें for काढिलें took out.

*Note.*—The future terminations in ए and ई are indiscriminately used.

बुज राखेल (for राखील) कोण.—*Eknath.*पूर्ण ब्रह्म सनातन, मी पाहेन डोळेभरी.—*Sridhar.*

*Note.*—As the base of the second conjugation is made up with ई, so in poetry the base of the first conjugation is formed by ए :—

तूं कैशी रमतां ह्मणिसि पळ तूं शोचां कधी शापिति.—*Vitthal.*निजेला मूर्च्छेनें भुजगपति तो सृष्ट्युत्पत्ती.—*Waman.*

§ 571. Passive forms made up with **इज** or **इजे** (Sk. **य**) are used often in poetry, both actively and passively. They are thus conjugated :—

## PRESENT TENSE.

*Kartari Construction.**Singular.*

- |                |   |
|----------------|---|
| 1. मीं         | करिजेतों <i>m.</i> , -तें <i>f.</i> , -तें <i>n.</i>  |
| 2. तूं         | करिजेतास <i>m.</i> , -तीस <i>f.</i> , -तेंस <i>n.</i> |
| 3. तो, ती, तें | करिजेतो <i>m.</i> , -ती <i>f.</i> , -तें <i>n.</i>    |

*Plural.*

- |                       |
|-----------------------|
| आह्मीं करिजेतों       |
| तुम्हीं करिजेतां      |
| ते, त्या तों करिजेतात |

*Bhāve Construction.*

- |                   |          |   |          |
|-------------------|----------|---|----------|
| 1. म्या           | आह्मीं   | } | करिजेतें |
| 2. त्वा           | तुम्हीं  |   |          |
| 3. त्यानें, तिनें | त्यांनीं |   |          |

## PAST TENSE.

*Karmanī Construction.*

- |                            |          |   |                                   |
|----------------------------|----------|---|-----------------------------------|
| 1. म्या                    | आह्मीं   | } | करिजेला -ली-लें, -ले-<br>ल्या-लीं |
| 2. त्वा                    | तुम्हीं  |   |                                   |
| 3. त्यानें, तिनें, त्यानें | त्यांनीं |   |                                   |

## FUTURE TENSE.

*Bhāve Construction.*

- |                            |          |   |        |
|----------------------------|----------|---|--------|
| 1. म्या                    | आह्मीं   | } | करिजेल |
| 2. त्वा                    | तुम्हीं  |   |        |
| 3. त्यानें, तिनें, त्यानें | त्यांनीं |   |        |

*Imperative Mood.*

त्वा or तुम्हीं करिजे, कीजे

*Past Participle.*

करिजेला-ली-लें *sing.* -ले-ल्या-लीं *plu.*

*Note.*—नाहीं is changed to नोहे, नव्ह, or नोव्ह is substituted for न + हो.

## APPENDIX.

## NOTE A.

1. The Modí letters are thus written and pronounced :—

*Vowels.*

अ a, आ á, ई i, उ u, ऐ e, औ ai, ओ o, औ au, अं am, अः ah

*Consonants.*

क ka	उ da	म ma
ख kha	ढ dha	य ya
ग ga	ण na	र ra
घ gha	त ta	ल la
ङ ña	थ tha	व va
च cha	ड da	श śa
छ chha	ध dha	ष sha
ज ja	न na	स sa
झ jha	प pa	ह ha
ञ ña	फ pha	ळ ḷa
ट ṭa	ब ba	क्ष ksha
ठ ṭha	भ bha	द्व dnya

2. The following are three Modí *Bárákhadís*, or modes of syllabification :—

ka ká ki kí ku kú ké kai ko kau kam kah

क का की कि कु कु के कै को कौ काम काह

ga gá gi gí gu gú ge gai go gau gam gah

ग गा गी गी गु गु गे गै गो गो गं गाः

ṭa ṭá ṭi ṭí ṭu ṭú ṭe ṭai ṭo ṭau ṭam ṭah

ट टा टी टी तु तु टे टै टो टौ ताम ताह

## NOTE B.

*Parsing.*

(1) रावजी रोज येतो Rāvjí comes every day.

रावजी is a proper noun of the 1st declension, (but declined irregularly,) 3rd singular masculine, and in the nominative case, being nominative to येतो.

रोज is an adverb modifying येतो.

येतो is an irregular intransitive verb of the 1st conjugation, the present indicative, the 3rd singular masculine, and being in agreement with the nominative, is in the *Kartari* construction.

(2) स्वा यावें you should come.

स्वा is a personal pronoun, 2nd singular, and in the instrumental case of agency, being nominative to यावें.

यावें is an irregular intransitive verb of the 1st conjugation, the present indicative, the 3rd singular neuter, and is in the *Bhāve* construction, as it does not agree with its nominative स्वा.

(3) राघोबा पुस्तक वाचितो Rāghobā reads a book.

राघोबा is a proper noun of the 1st declension, (but declined irregularly,) 3rd singular masculine, and in the nominative case, being nominative to वाचितो.

पुस्तक is a common noun of the 2nd declension, 3rd singular neuter, and in the accusative case, governed by वाचितो.

वाचितो is a regular transitive verb of the 2nd conjugation, 3rd singular masculine, present indicative, and, being in agreement with its nominative राघोबा, is in the *Kartari* construction.

(4) तिनें आंबा कापिला she cut the mango.

तिनें is a personal pronoun, 3rd singular feminine, and is in the instrumental case of agency, being nominative to कापिला.



आंबा is a common noun of the 1st declension, the 3rd singular masculine, and is in the accusative case, governed by कापिला.

कापिला is a regular transitive verb of the 2nd conjugation, 3rd singular masculine, of the past indicative, and, agreeing with its object, is in the *Karmani* construction.

(5) त्या लेंकराला मारूं नको do not beat that child.

त्या is a demonstrative pronoun in the crude form, joined to लेंकराला.

लेंकराला is a common noun of the 3rd declension (but irregularly declined), the 3rd singular masculine, and is in the dative case, being the direct object to मारूं नको.

मारूं नको is a regular transitive verb of the negative form, 2nd singular of the present imperative, and, agreeing with the nominative तूं thou understood, is in the *Kartari* construction.

(6) मला यमनीने सोडिलें Yamani unloosed me.

मला is a personal pronoun, 1st singular masculine, and is in the dative case, being direct object to सोडिलें.

यमनीने is a proper noun of the 1st declension, of the 3rd singular feminine, of the instrumental case of agency, and is nominative to सोडिलें.

सोडिलें is a regular transitive verb of the 2nd conjugation, the past indicative, 3rd singular, and being in the *Bhāve* construction, is of the neuter gender, and does not agree either with the subject or the object.

(7) ती त्याला हांक मारितांच तो उडेल he will arise as soon as she calls out to him.

ती is a personal pronoun, being nominative absolute by reason of the following participle मारितांच.

त्याला is a personal pronoun, and is in the dative case, being object to हांक मारणें.

हांक मारतांच is the present participle of the compound verb हांक मारणें, and has for its nominative ती.

च is an adverb, modifying हांक मारितां.

तो is a personal pronoun, third person, nominative case, nominative to उढेल.

उढेल is an irregular intransitive verb of the 1st conjugation, of the future indicative, the 3rd singular masculine, and, agreeing with the nominative तो, is in the *Kartari* construction.

(8) मला जाववर्ते I can go.

मला is a personal pronoun, 1st singular masculine, in the dative case, and is nominative to जाववर्ते.

जाववर्ते is a potential intransitive verb of the 1st conjugation, the present indicative, 3rd singular neuter, and, being in the *Bhāve* construction, does not agree with its nominative मला.

(9) त्याला गेलें पाहिजे he must go.

त्याला is a dative nominative to गेलें पाहिजे.

गेलें पाहिजे is a compound obligational verb of the present tense, and being in the *Bhāve* construction, does not agree with the nominative.

## ADDENDA.

## (A)

The following is an exception to the third rule given in Section 28 : —

When a word of three syllables is *inflected* by a syllable composed of any other vowel than **अ**, so as to make it a word of four syllables, (as, for instance, the inflection **ला** or **तो**,) the third syllable in the inherent **अ** is silent, and not fully sounded as in a radical word of four syllables (like **उलगडा** *ul-ga-dā*) ; **विसर** forget thou + **ला** = **विसरला** he forgot = *vi-sar-lā*, and not *vis-ra-lā*.

## (B)

The parenthesis (not **ऐकतां येतें**) at the end of the *note* appended to the 3rd para. of the 252nd section, should be omitted.—**ऐकतां** could be joined to **येणें** as well as to **ऐकूं** and **ऐकायास**. There are, however, few verbs like **ऐकणें** that are joined to **येणें** in the infinitive form. The form **ऐकूं येणें** is passive, and means to be audible, while **ऐकतां येणें** is active, and expresses capacity in the agent; thus **तें ऐकूं येतें** it can be heard; **मला ऐकतां येतें** I can hear. The form **ऐकायास येणें** is common.

In the forms **रडूं येणें** to be able to cry, and **हांसूं येणें** to be able to laugh, *spontaneity* is expressed; **मला हसूं येतें** I am inclined to laugh; but **मला हसतां येतें** I can laugh.

## (C)

§ 93. The following is the mode of deriving the *plural* crude-forms which should have been stated in the 93rd Section :—

The plural crude-forms are the same as the singular crude-forms, except that the former take the anusvār on the terminating vowel; singular crude-form **बापा** of **बाप** a father, plural **बापां**; **बापाला** to a father, **बापांला** to fathers. The following nouns are exceptions to the general rule :—

1. The nominative plural of the feminine nouns is substituted for the plural crude-form modified by the anusvár; singular गाडी a carriage, plural गाड्या carriages, plural crude-form गाडयां; dative plural गाड्यांला to carriages.

2. The neuter nouns in ऊँ, like राजाळं a vegetable, take या with the anusvár in the plural crude-form; राजाळ्यां, राजाळ्यांला to vegetables.

## NOTICES OF THE GRAMMAR.

"Of all the Sanskritic languages of Hindustan, Maráthí is the most difficult, on account of the variety of its grammatical forms, its idiomatic phraseology, and the richness of its vocabulary. We should, therefore, naturally expect a grammarian to have endeavoured to simplify as much as possible the introduction to the grammar of that language, and to present to the student only its most essential and characteristic features. In this respect we have always considered Stevenson's Grammar, which has for many years been the principal guide to Maráthí, as a signal failure, and we should only account for the fact of its having gone through four editions from the analogy of the Eton Latin Grammar, and similar mediæval institutions, which have sturdily kept their ground in the face of infinitely superior works by Madvig and others . . . A far more ambitious grammar than the elementary book just noticed [Mr. Bellairs' Grammar] has, simultaneously with it, appeared at Bombay, under the title 'The Student's Manual of Maráthí Grammar.' Characterized by the same lucidity as the former, but arranged on a more comprehensive plan, it shows on every page that its anonymous author has sought to apply in it the method followed in the most recent investigations on Comparative Grammar. Though intended for practical purposes only, it is calculated to prove of great service also to the scientific inquirer into the character of the language of which it treats."—*Trübner's Literary Record*.

"We have much pleasure in directing the attention of students of Maráthí to a new grammar of the language, published by a Native scholar. It supplies a desideratum long felt by European students of Maráthí, who have hitherto had no other book for their guidance than the learned but rather uninteresting work of Dr. Stevenson. The Manual has higher claims than that of being an elementary treatise on Maráthí Grammar. It is the most scientific and critical grammar of an Indian vernacular we have seen, and throws much light on the origin of the vocables, inflections, and various other points relating to the structure of Maráthí and other cognate languages. The book is mainly designed for those preparing for Matriculation, for whom it appears to be well suited."—*The Times of India*.

"The rules and definitions are expressed in most cases in clear and concise language. The author may well lay claim to a clear exposition of different parts of grammar. The last three chapters on Derivation and Inflection are based upon the researches of modern philology. Aided by the light of philology he treats the Maráthí case terminations, the pronouns, some of the verbs, adverbs, prepositions and conjunctions through Prakrit to Sanskrit. He also shows the changes Sanskrit words, as regards the vowels, undergo in the Prakrit tongue, and the forms in which Maráthí receives Sanskrit words through Prakrit.

"Upon the whole we think the Manual is well fitted for introduction as a text book into the High Schools."—*The Bombay Educational Record*.

"I repeat that I think it is creditable to the author, and I have no doubt that it will be found useful both to advanced Native students and to European students of Maráthí."—*Major Thomas Candy*.

"I am glad to find that Mr. Ganpatrao is about to publish a revised and improved edition of his excellent Maráthí Grammar, which has already found much acceptance in Western India and elsewhere. I have no doubt that the new edition of his work will prove a valuable acquisition both to those commencing the study of Maráthí, and to those who already make free use of that language. The junction of both parts of the work in one volume is a convenient arrangement."—*Rev. Dr. Wilson, D.D.*























3 2044 018 921 486

THE BORROWER WILL BE CHARGED  
AN OVERDUE FEE IF THIS BOOK IS NOT  
RETURNED TO THE LIBRARY ON OR  
BEFORE THE LAST DATE STAMPED  
BELOW. NON-RECEIPT OF OVERDUE  
NOTICES DOES NOT EXEMPT THE  
BORROWER FROM OVERDUE FEES.

WIDENER  
SEP 27 2003  
CANCELLED

WIDENER  
BOOK DUE  
JUL 28 1982  
74039000

WIDENER  
BOOK DUE  
JUL 3 1984  
1230184

WIDENER  
MAR 02 1994  
MAR 2 1994

